

280
TECHNICAL
EXERCISES
FOR THE
HARP
BY
JOHN THOMAS

Dedicated to his Pupils.

280

Technical Exercises

FOR THE

HARP.

INTENDED TO ENABLE THE STUDENT TO EXECUTE,
WITH FACILITY, THE PASSAGES TO BE FOUND IN ALL
THE WORKS HITHERTO COMPOSED FOR THAT INSTRUMENT.

Preceded by a
History of the Harp

FROM THE EARLIEST PERIOD DOWN TO THE PRESENT DAY.

by

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PREFACE.

THE constant practice of Scales, Arpeggios, Chords, Shakes, Harmonic Sounds (*Sons Harmoniques*), Stifled Sounds (*Sons Étouffés*), Slides (*Glissandi-Sdruciolandi*), &c., is indispensable, as they form the groundwork of a perfect and finished execution on the Harp. Hitherto, this desideratum has been so much neglected that, up to the present, no work existed for the carrying out of the above object. Therefore the Author has felt it his duty to endeavour to supply what was so obviously required; and he sincerely trusts that these "Technical Exercises" may be considered to have filled up the deficiency which has been so long felt, and that the Student may derive the full benefit which their daily study can confer, by enabling him to execute, with facility, the passages to be found in all the Works hitherto composed for that fascinating and poetical instrument.

It is most important that they should, in the first place, be practised slowly,—with a full and even quality of tone, and with the hands separately, until sufficiently advanced to play them together, and with greater rapidity. These "Technical Exercises" are already included in the curriculum of the Author's Pupils at the Royal Academy of Music and the Royal College of Music, and are well calculated to prepare candidates for the Examinations of the Associated Board of the above Institutions.

They are preceded by a "History of the Harp," from the earliest period down to the present day.

J. T.

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HISTORY OF THE HARP.

OF all the musical instruments ever invented the harp has always been held in highest esteem. For ages it was the inseparable companion of prophet, king, bard, and minstrel. From the days of Jubal (only seventh in descent from Adam), "the father of all such as handle the harp and organ,"* it may be traced down the stream of Hebrew history. Laban reproaches Jacob, his son-in-law, thus: "Wherefore didst thou flee away secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth, and with songs, with tabret and with harp?"† In the prophetic era, Samuel, instructing Saul, after having secretly anointed him to be king, says: "And it shall come to pass, when thou art come hither to the city (Bethel), that thou shalt meet a company of prophets coming down from the high place with a psaltery, tabret, pipe, and harp before them."‡ Later, we find the harp occupying still more prominence in the days of King David, with whose eventful life it was associated in a most remarkable manner. On one memorable occasion in the history of Saul, it will be remembered that the advice tendered by his servants to that monarch shows the high estimation in which this instrument, in the hands of a skilful performer, was held in those days. "Behold," said they, "now an evil spirit from God troubleth thee. Let our Lord now command thy servants which are before thee, to seek out a man who is a cunning player upon the harp, and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well."§ That this power was exemplified in a remarkable way we learn from the narrative. "When the evil spirit from God was upon Saul, David took an harp and played with his hand, so that Saul was refreshed, and was well, and the evil spirit departed from him."¶

Then, if we turn to the Hebrew Psalter, we find the harp to be an indispensable adjunct in the religious life of the nation. That it occupied an important place in the temple worship is indisputable, from the fact that it is being continually alluded to by the inspired Psalmist. We have only space to indicate one or two of these references:—"Awake up, my glory, awake lute and harp, I myself will awake right early."** "Then will I go unto the altar of God, unto God my exceeding joy: yea, upon the harp will I praise Thee, O God, my God."†† Nor can it be forgotten that during the captivity, when their Babylonian tyrants jeeringly asked the captives to sing the songs of Zion, they replied by hanging their harps on the willow trees, and saying: "How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget its cunning."‡‡ The latter pathetic sentence refers, doubtless, to playing on the harp, and the whole of this beautiful and patriotic passage shows how intense was the love of the Israelites for this instrument, when it accompanied them even into their captivity.

In Hebrew story, therefore, from the earliest times down to the Christian era, there is ample evidence to show that the harp was regarded with peculiar veneration, and when we enter upon the new dispensation, we find it still holding primary rank. In proof thereof, we find the seer of Patmos, St. John the Apostle, making frequent mention of the instrument in the Book of Revelation. Take one illustration out of many, recorded in the celestial vision, exquisite for its poetic beauty and grandeur of diction: "And I

heard a voice from heaven as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping upon their harps."*

With regard to the kind of harp in use among the Israelites, it was a matter of great uncertainty until the present century, when considerable light has been thrown upon the subject by Bruce, Denon, Layard, Sir G. Wilkinson, and other travellers in Egypt and Assyria. It may be observed in passing that the Israelites, Egyptians, and Assyrians being near neighbours, it is but natural to conclude that they would mutually take advantage of any superiority the one happened to possess over the other; especially would this be the case in regard to musical instruments, which were so intimately associated with their religious ceremonies and triumphal processions, as seen on their ancient monuments.

Bruce was the first to discover that the Egyptians possessed various kinds of harps in ancient times, so superior in construction and workmanship as to have created quite a revolution amongst the *litterati* as to the opinions held in regard to their knowledge of the arts and sciences. On the walls of an ancient sepulchre at Thebes, supposed to be the tomb of Rameses III. (1250 B.C.), Bruce found the picture of a man playing upon the harp, painted in fresco, and quite entire. He forwarded a sketch of the harp (omitting the performer), accompanied by a letter, to Dr. Burney, both of which were inserted in the first volume of his *History of Music*. The most striking peculiarity of this instrument consists in the absence of the front pillar, a peculiarity which is found to extend to the harps of all Eastern countries, even down to the present day. The strings appear to have been made of the same materials as are now used, viz., the intestines of animals, as may be seen from an actual specimen in the British Museum, accompanied by an original little Egyptian instrument to which it was attached.

Since Bruce made his discoveries in Egypt, others of equal importance have been made by Layard in Assyria. In his excavations at Kouyunjik (supposed to be the site of ancient Nineveh), Layard discovered in the ruins of the palace of Sennacherib, King of Assyria (700 B.C.), a bas-relief, representing a procession of musicians to meet the conquerors on their return from battle after the defeat of the Susianians. It consists of eleven performers upon instruments, besides a chorus of singers. The first musician, probably the leader of the band, as he marches alone at the head of the procession, is playing upon the harp. Behind him are two men, the one with a dulcimer and the other with a double pipe; then follow two men with harps; next six female musicians, four of whom are playing on harps, while one is blowing a double pipe and another is beating a small hand drum, covered only at the top. Close behind the instrumental performers are the singers, consisting of a chorus of females and children. They are clapping their hands in time with the music, and some of the musicians are dancing to the measure. One of the female singers is holding her hand to her throat in the same manner as the women of Syria, Arabia, and Persia are in the habit of doing at the present day, when producing on festive occasions those peculiarly shrill sounds of rejoicing repeatedly observed by oriental travellers. This interesting and suggestive bas-relief is now in the British Museum, and the striking similarity between it and the description of such processions among the Israelites is, to say the least, very remarkable.

The ancient Greeks also delighted in the harp as well as the

* Rev. xiv. 2.

* Gen. iv. 21.

† Gen. xxxi. 26.

‡ 1 Sam. x. 5.

§ *Ibid.* xvi. 16.

¶ *Ibid.* xvi. 23.

** Ps. lviii. 9.

†† *Ibid.* xliii. 4.

‡‡ *Ibid.* cxxxvii. 4, 5.

lyre, and used it as an accompaniment to their heroic songs. The writer of this article discovered a harp upon an ancient Greek amphora now in the British Museum. There is another specimen, differing a little in form, on a similar vase in the Munich Museum. Both these interesting relics date from the time of Alexander the Great (350 B.C.). When played upon, this little instrument was held in the lap, the right hand in the treble and the left hand in the bass.

It was supposed that the Grecian harp derived its origin from Assyria, because of its resemblance to the Assyrian genus, especially in its having the sounding board in the upper part of the frame, but Homer (900 B.C.), in the ninth book of the *Iliad*, declares that it came from Egypt. In the embassy sent by Agamemnon to Achilles during his retirement after he had quitted the Grecian camp in disgust, Homer gives the following description :

“Amused, at ease, the god-like man they found,
Pleased with the solemn harp’s harmonious sound,
(The well-wrought harp from conquer’d Thebæ came,
Of polished silver was its costly frame);
With this he soothes his angry soul, and sings
Th’ immortal deeds of heroes and of kings.”

This leads to the question as to whence the European harp was derived. In prosecuting this inquiry, it must be remembered that both the Greeks and Phœnicians traded with this country from very early times, and it is therefore highly probable that we are indebted to one or other of these two nations for the introduction of an instrument into the Western Isles, which has enjoyed, and still enjoys, such immense popularity. Diodorus Siculus, who wrote about half-a-century before the Christian era, strengthens this theory when he says: “There is an island over against Gaul, the size of Sicily, under the Arctic pole, which the Hyperboreans (Britons or Celts) inhabit, so-called because they lie far north. They say that Latona was born there, and therefore that they worship Apollo above all other gods, and because they are daily singing songs in praise of this god, and ascribing to him the highest honour; they say that these inhabitants demean themselves as if they were Apollo’s priests, who has there a stately grove and renowned temple of a round form, beautified with many rich gifts. That there is a city likewise consecrated to this god, whose citizens are most of them harpers, who, playing on the harp, chant sacred hymns to Apollo in the temple, setting forth his glorious acts. The Hyperboreans used their own natural language; but, of long and ancient time, have had a special kindness for the Grecians, and more especially for the Athenians and the Delians. And that some of the Grecians passed over to the Hyperboreans and left behind them divers presents (or things dedicated to the gods), inscribed with Greek characters; and that Abaris, the British Druid and Philosopher, travelled thence into Greece (500 B.C.), and renewed the ancient badge of friendship with the Delians.”

But leaving this problem for the present, we will now turn our attention to our own Island home. Scotland, Ireland, and Wales can boast of a long line of bards and minstrels, as their respective histories amply testify; and the harp has for ages occupied a high place within their borders. In Scotland, it appears to have died out about the middle of the seventeenth century, and its decline probably originated in the cruel enactments of the usurper, Macbeth, in the eleventh century, who, to revenge himself upon the bards for fanning the flame of patriotic indignation against his usurpations, enacted laws, whereby minstrels were liable to be yoked to the plough instead of oxen. By a more ancient law they were liable to be branded on the cheek.*

In the year 1805, the Highland Society of Scotland having learned that there were two old harps in the house of Lude, in the Highlands of Perthshire, which had been for several centuries in that family, applied to General Robertson, the proprietor, and obtained possession of them. An elaborate description of both these instruments was published by Gunn, in his *History of the Harp in the Highlands of Scotland*. With regard to one of the instruments, there seems to be no trace to its origin, but of the

other its history is complete up to the date alluded to. “Queen Mary, in a hunting excursion to the Highlands of Perthshire, had taken with her the harp, which she presented to Miss Beatrix Gardyn, daughter of Mr. Gardyn, of Banchory, whose family is now represented by Mr. Garden, of Troup. This lady having been also married into the family of Lude, the harp has remained in its possession down to the present time. It had in front of the upper arm the Queen’s portrait and the arms of Scotland, both in gold. On the right side, in the circular space, near the fore-arm, was placed a jewel of considerable value, and on the opposite side, in a similar circular space, was fixed another precious stone, of all which it was despoiled in the rebellion of 1745, either by the persons to whose care the harp had been confided at that time, or, as these people asserted, had been taken away by the soldiery during the existence of these troubles.”

But although Queen Mary’s harp is more elaborately ornamented than its companion, it is worthy of note that they are both similar in construction. Moreover, with the exception of a few trifling variations of ornamentation, they are an exact counterpart of the Irish harp in Trinity College, Dublin, which is said to have belonged to Brian Boromb, King of Ireland, who was slain in battle with the Danes at Clontarf, near Dublin, A.D. 1014. The following is the traditional account of this instrument as handed down to us: “The King’s son, Donagh, having murdered his brother Teige in the year 1023, and being deposed by his nephew, retired to Rome, and carried with him the crown, harp, and other regalia of his father, which he presented to the Pope in order to obtain absolution. Adrian IV., surnamed Breakspear, alleged this circumstance as one of the principal titles to this kingdom (Ireland), in his bull transferring it to Henry II. These regalia were deposited in the Vatican till the Pope sent the harp to Henry VIII., with the title of Defender of the Faith, but kept the crown, which was of massive gold. Henry gave the harp to the first Earl of Clanricard, in whose family it remained till the beginning of 1700, when it came by a lady of the De Burgh family into that of M’Mahon, of Clenagh, in the County of Clare; after whose death it passed into the possession of Commissioner Macnamara, of Limerick. In 1782 it was presented to the Right Hon. William Conyngham, who deposited it in Trinity College, Dublin, where it still remains.

It has been denied by Dr. Leftwich, and other writers, that this harp could have belonged to Brian Boromb, on account of the arms upon it; it being maintained that armorial bearings were not introduced into Ireland before the time of Edward the Confessor; nor is it considered, on other grounds, able to bear the stamp of such antiquity as is claimed for it. For there is a harp made by Cormack O’Kelly, of Ballymascreen, in the county of Londonderry, about the year 1700, which bears so perfect a resemblance to the Dublin harp in every respect, that it is not unfair to conjecture that the age of the supposed harp of the Irish monarch has been greatly overrated. Therefore, till we have evidence to prove the transmission of the instrument from the Pope to Henry VIII., and from the latter to the Earl of Clanricard, its antiquity must remain more or less problematical.

The great similarity existing between the Scotch and Irish harps above described, and the pentatonic scale, so characteristic of the music of both countries, prove conclusively that one must have derived the instrument from the other; but which was the original of the two there is not sufficient evidence to show.

Welsh national music is entirely free from the above characteristics. Dr. Crotch, in the first volume of his *Specimens of Various Styles of Music*, referred to in the course of his lectures, deals with this question as follows: “British and Welsh national music may be considered as one, since the original British music was, with the inhabitants, driven into Wales. It must be owned that the regular measure of the diatonic scale of the Welsh music is more congenial to the English taste in general, and appears at first more natural to experienced musicians than those of the Irish or Scotch. Welsh music not only solicits an accompaniment, but, being chiefly composed for the harp, is usually found with one; and, indeed, in harp tunes, there are often solo passages for the bass, as well as for the treble. It often resembles the scientific music of the seventeenth and eighteenth centuries, and there is, I

* Barrington’s *Observations on the Statutes*.

believe, no probability that this degree of refinement was an introduction of later times."

The Welsh appear not only to have derived the harp from ancient Greece, but also to have perpetuated the Olympic games, in the musical and poetical contests which have taken place at the Eisteddfodau, held periodically in Wales from time immemorial, and continued down to the present time.

About 160 B.C. Blegwryd ab Seisyllt, King of Britain, is said to have been a celebrated musician, and performer on the harp; and therefore he was called the God of Music.*

In the fifth century, when Colgrin was besieged in the city of York by King Arthur, Badulph assumed the character of a harper, and by that stratagem gained admission to the beleaguered city to consult with his brother.†

King Alfred (878 A.D.) also made use of the same disguise, and, with his harp, penetrated into the Danish camp to discover the counsels of his foes. About sixty years afterwards, in the ninth century, we learn from the same authority that Aulaff, the Danish King of Northumberland, adopted the same subterfuge with King Athelstan. Dressed in minstrel garb, he entered his camp and entertained the king and his nobles both with voice and instrument. He sang so sweetly before the royal tent, and at the same time touched his harp with such exquisite skill, that he was invited to enter, after which he was dismissed with a valuable present.

It will thus be seen that in ancient times kings were fond of showing their proficiency on the harp. Nor was this confined to Celtic nations; Danes and Saxons also gloried in their skill as minstrels, each in turn using their proficiency for strategical purposes.

The venerable Bede says that in the seventh century the harp was so generally played in Britain that it was customary to hand it from one to another at their entertainments; and mentions one who, ashamed that he could not play upon it, slunk away lest he should expose his ignorance. In such honour was the harp held in Wales, that a slave might not practise it; that to be able to play upon it was an indispensable qualification of a gentleman, and that it could not be taken for debt. A professor of this favourite instrument enjoyed many privileges; his lands were free and his person sacred. It was the office of the ancient bard to sing to the accompaniment of his harp, before and after battle, the old song called *Unbeniaeth Prydain*, or the monarchical song of Britain, which contained the exploits of the most worthy and distinguished of heroes, and to inspire others to imitate their glorious example. Not only were the ancient bards competent to incite to heroic deeds, but when occasion demanded they could quell the tumult of contending, warlike forces. Diodorus Siculus states that they advanced between hostile armies, who were confronting each other with swords drawn and spears extended, ready to engage, and by their eloquence, as by irresistible enchantment, prevented the effusion of blood, and prevailed upon the combatants to sheathe their swords.

The Welsh laws enumerate three distinct harps, thus:—The three lawful harps—1, the harp of the king; 2, the harp of a master of music (Pencerdd); and 3, the harp of a gentleman. The two first were valued at 120 pence each, and the tuning key 24 pence. The harp of a gentleman (or baron) was valued at 60 pence, and its tuning key 12 pence. Davydd ab Gwilym, who flourished at the end of the fourteenth century, in his poems alludes with much enthusiasm to the harp with glossy black hair. This was the instrument upon which the undergraduates were obliged to study until they took a degree. He also mentions an Irish leathern harp which had found its way into Wales in his time, of which he speaks disparagingly, on account of the ugliness of its shape and the harshness of its tone, being strung with wire and played upon with the nails! which were allowed to grow long and cut to a point, like the quills on the jack of a spinet.

Down to this period it would appear that in every country where the harp was found it had but one row of strings, with no mechanism whatever for the production of sharps or flats, or of modulating from the key in which the instrument was tuned. But

soon afterwards a great improvement took place in the invention of a harp with two rows of strings, called a Double Harp, consisting of the diatonic scale on the right side, from the upper part down to the centre of the instrument, with another row of accidentals on the opposite side, to be played, when required, by putting the finger through; the diatonic scale continued on the left side from the centre to the lower part of the instrument, with the accidentals on the other row on the opposite side. Vincentio Galileo, in his *Dissertation on Ancient and Modern Music*, published at Florence in 1581, states that the Double Harp, or harp with two rows of strings, was common in Italy in his day. The invention of the Welsh Triple Harp, with three rows of strings, naturally followed, for, as music advanced, the inconvenience of being circumscribed within the compass of only half the diatonic scale on either side of the instrument would soon be felt. Therefore the Welsh hit upon the happy idea of extending the diatonic scale on each side to the full extent of the instrument, with the centre row of accidentals accessible from either side. The ample resources attained by the invention of the Triple Harp, being so far in advance of any other instrument of its kind hitherto known, gave a powerful impetus to the progress of music in Wales, and may go far to account for the superior beauty, from an artistic point of view, of the national music of Wales over that of any other country.

Nevertheless, the difficulty of playing the accidentals on the inner row of strings in rapid passages, and the impossibility of modulating out of the key in which the instrument was tuned, still remained. Therefore, as the science of music rapidly advanced in the last century, it became absolutely necessary that still further improvements should be made in the harp to admit of its keeping pace with other instruments, and to allow of modern music being performed thereon. The first invention of the application of pedals to the harp was discovered by a German of the name of Hochbrucker, a native of Donawerth, in Bavaria, about the year 1720, which consisted of a mechanism that raised each note one semitone. But the contrivance, though most ingenious, had its drawbacks. The great defect in the construction of this mechanism was that the action of the pedal, to give the string the second sound, drew it out of its vertical perpendicular, which lateral motion greatly increased the difficulty of execution by destroying the uniformity of the distance between the strings, and tended to put the instrument out of tune. About 1740, a German musician, of the name of Stecht, introduced this pedal harp into France. In this state it remained until the genius of Sebastian Erard was brought to bear upon it, and in 1794 he gave the first result to the world, for which he took out a patent—the first ever granted for the harp in England. The most ingenious and useful of his first improvements was the mechanical contrivance, generally known as the fork. It was so universally acknowledged to be superior to any other means known or employed for the purpose of shortening the string to give another tone, that all the harp makers in the United Kingdom availed themselves of the invention. The fork consists merely of two prongs, mounted on a little brass round plate or disc, the centre of which is screwed upon an axis, or arbor, in connection with the machinery inside the neck. The string pends from the bridge-pin or stud, so as to cross the face of the round part of the disc; when the pedal is depressed, the pins on the disc are brought into contact with the string, thus shortening it the degree of a semitone, and at the same time pressing it with sufficient tightness to make the string produce as clear and firm a tone as when open. The string, however, is kept perfectly parallel to the two contiguous strings, and free from the lateral motion in the vertical plane. The proportions of the strings were also greatly altered by Erard, so that his harp, compared with the instrument imported into England from France, may be said to have as much resemblance as there is between a grand pianoforte and a harpsichord.

The consequence of these remarkable improvements in the harp was that it rose considerably in the estimation of the musical world. Professors and amateurs, both in this country and abroad, were eager to procure Erard's harp, because of its increased adaptability to meet the exigencies of modern music.

About the year 1800 the single-action harp had attained such a

* Tessilio's *British History*. † *Ibid*.

state of perfection that no further improvement in its mechanical construction was possible, although still very defective as to its power of modulation. It was tuned in the key of E, three flats. That mode of tuning was adopted because the best to divide, as equally as practicable, the imperfection of the instrument between the sharps and the flats. The action of each pedal raising each string one semitone upon the single-action harp, had it been tuned in the key of C, the modulation possible would have been confined to the keys with sharps; whilst, by tuning the harp in a key with flats, the number of keys practicable was divided between the flats and the sharps, though not increased; for where the advantage of the flat was gained, that of the sharp was lost, and *vice versâ*.

This imperfection of the instrument as to modulation could not escape the observing mind of Sebastian Erard; he therefore made the first attempt to remedy the defect about 1801, when he completed a harp which produced three distinct sounds upon every string, viz., the flat, the natural, and the sharp.

The patent for this harp is dated the 16th of June, 1801. It contains the double notch, or cut, in the pedestal of the harp, by means of which the pedal, after having been pressed to the first rest, as in the single-action harp, may be pressed to a second rest. The double-action harp has great advantages over the single, in point of musical theory; for instead of thirteen scales (eight major and five minor) practicable on the single-action harp, the double-action possesses twenty-seven complete (fifteen major and twelve minor) with the advantage of a uniform fingering for each scale.

The double-action harp is, of all instruments with fixed sounds, the most perfect; and as it possesses twenty-one sounds in the octave, instead of twelve as in the case with keyed instruments, it is

susceptible of a much more perfect system of temperament.* It must be added that this invention has the additional advantage of having reduced the strings once more to *one row*, which not only enables the performer to keep the instrument in better tune, but to use a thicker string, thus attaining a quality of tone which, for mellowness and richness, may compare favourably with any other instrument in existence.

It would be superfluous to pass any encomium on this magnificent instrument; it speaks for itself, and must ever stand as an attesting proof of the genius of the man to whom the world is indebted for such a glorious invention. For it has been the means of inducing men of the highest musical culture to devote their energies seriously to its study, and thereby to develop its extended resources, both as composers and executants. Moreover, although works were composed by Mozart, Naderman, and others for the single-action harp, it was not until the double-action harp was invented (when, of course, enharmonic and other effects could be produced, and it became possible to modulate into any key with facility) that operatic and other composers introduced it into their orchestral scores, whenever they wished to produce those romantic and poetical effects so peculiar to the instrument. Such composers as Spohr, Bochsá, Dizi, Labarre, Godefroid, Hasselmans, Oberthür, Parish Alvars, and the writer of this article, with others, have shared in the creation of a *répertoire* for the instrument, which, but for the invention of the double-action harp, would in all probability never have been produced.

J. T.

* The writer is indebted for the preceding description of Sebastian Erard's double-action harp to the late Mr. Pierre Erard, who published in 1821 a full account of his illustrious uncle's invention.



TECHNICAL EXERCISES FOR THE HARP.

TECHNICAL EXERCISES

for the

HARP.

by JOHN THOMAS.

SCALES.

* Accenting the 3rd Finger.

1.

Accenting the 2nd Finger.

2.

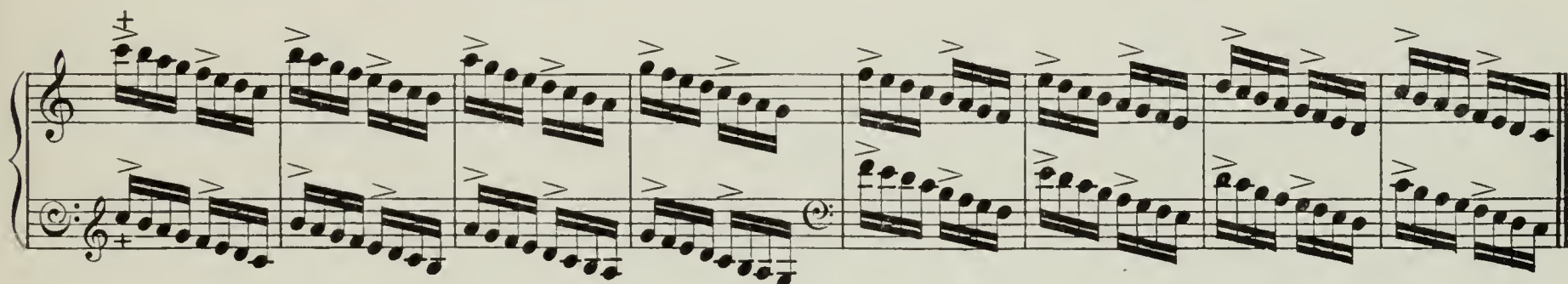
Accenting the 1st Finger.

3.

* Intended to give independence of touch to each finger.



Accenting the Thumb.



Every note in the following Exercise to be played with equal firmness, to counteract the effect of the accents in the preceding Exercises.



NEW FINGERING OF THE SCALE—UNIFORM IN ALL KEYS.

In Octaves.

In Sixths.

6.

In Tenths.

8.

Extended—In Octaves.

9.

In Sixths.

10.

In Tenths.

11.

In contrary motion—from the Octave.

13.

From the Third.

12.

From the Sixth.

From the Tenth.

14.

*HARMONIC MINOR SCALE.

In Octaves.

In Sixths.

16.

In Tenths.

18.

Extended In Octaves.

19.

In Sixths.

20.

In Tenths.

21.

* Please observe B \flat in the Signature, as no change of pedals takes place in the Harmonic Minor Scale.

In Contrary Motion.

From the Octave.

From the Third.

22.

From the Sixth.

From the Tenth.

24.

MELODIC MINOR SCALE.

In Octaves.

26.

In Sixths.

27.

In Tenths.

28.

Extended— In Octaves.

29.

In Sixths.

30.

In Tenths.

31.

SCALE IN THIRDS.

With the Right Hand.

32.

With the Left Hand.

33.

* In playing the Scale in Thirds, whether in the right or left hand, the third finger should be fixed in advance in ascending and the thumb in descending.

With both Hands.

34.

Scale in Thirds— with both Hands.

35.

Extended— in Thirds— with both Hands.

36.

In Contrary Motion.

37.

Extended—In Contrary Motion.

38.

SCALE IN SIXTHS.
With the Right Hand.

39.

With the Left Hand.

40.

* As with thirds, so with sixths, whether in the right or left hand, the third finger should be fixed in advance in ascending and the thumb in descending.

With both Hands.

41.

Scale in Sixths— with both Hands.

42.

Extended— in Sixths— with both Hands.

43.

In Contrary Motion.

44.

SCALE IN OCTAVES.

With the Right Hand.

45.

* The lower fingering ($\frac{1}{3} \frac{+}{2}$) is only intended for those who have an exceptionally extended stretch.



With the Left Hand.



With both Hands.



IN CONTRARY MOTION.

From the Octave.

49.

From the Third.



From the Sixth.

51.

From the Tenth.

50.

Exercise 50 consists of two staves. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern, often in parallel motion. An 8-measure repeat sign is shown above the first staff.

Extended Octaves with both Hands.

52.

Exercise 52 consists of two staves. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern, often in parallel motion. An 8-measure repeat sign is shown above the first staff.

Exercise 53 consists of two staves. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern, often in parallel motion. An 8-measure repeat sign is shown above the first staff.

SYNCOBATONS.

From the Octave.

53.

Exercise 53 consists of two staves. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern, often in parallel motion. An 8-measure repeat sign is shown above the first staff.

Exercise 54 consists of two staves. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern, often in parallel motion. An 8-measure repeat sign is shown above the first staff.

From the Third.

54.

Exercise 54 consists of two systems of music. Each system has a grand staff with a treble and bass clef. The time signature is common time (C). The first system contains four measures, and the second system contains four measures. The music features a continuous eighth-note pattern in the bass clef and a more complex, slurred eighth-note pattern in the treble clef. The exercise concludes with a double bar line and repeat dots.

From the Fifth.

55.

Exercise 55 consists of two systems of music. Each system has a grand staff with a treble and bass clef. The time signature is common time (C). The first system contains four measures, and the second system contains four measures. The music features a continuous eighth-note pattern in the bass clef and a more complex, slurred eighth-note pattern in the treble clef. The exercise concludes with a double bar line and repeat dots.

From the Tenth.

56.

Exercise 56 consists of two systems of music. Each system has a grand staff with a treble and bass clef. The time signature is common time (C). The first system contains four measures, and the second system contains four measures. The music features a continuous eighth-note pattern in the bass clef and a more complex, slurred eighth-note pattern in the treble clef. The exercise concludes with a double bar line and repeat dots.

BROKEN SCALE.

With the Right Hand.

57.

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

With the Left Hand.

58.

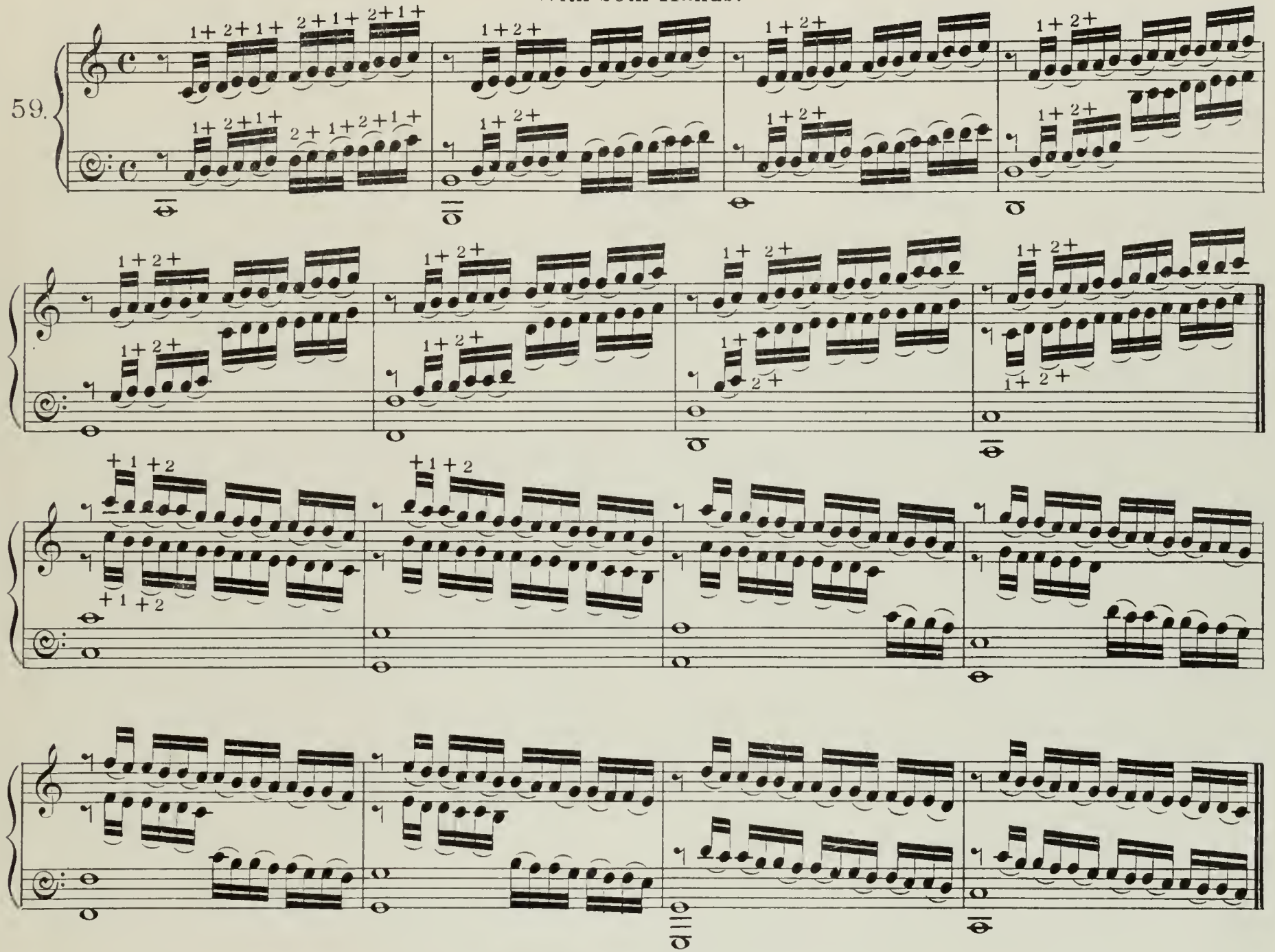
1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

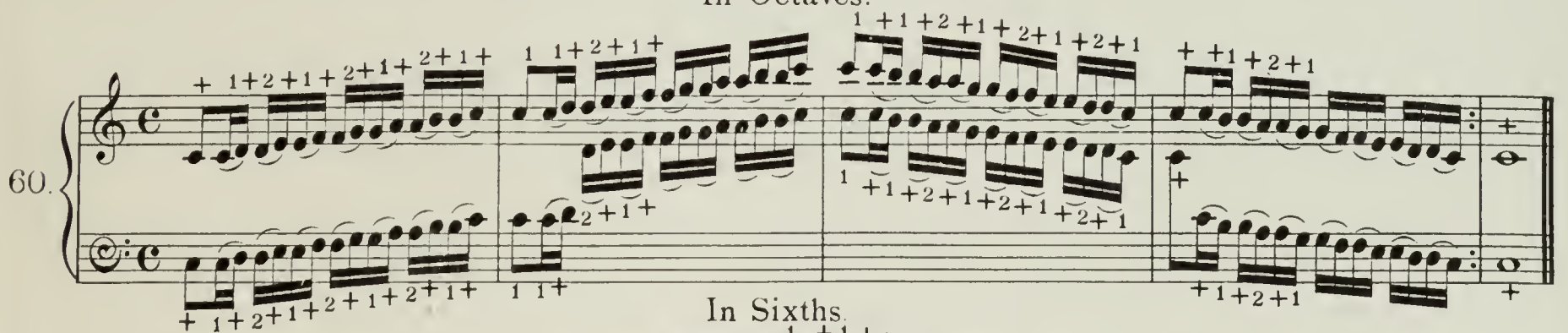


With both Hands.



SCALE WITH BOTH HANDS.

In Octaves.



In Sixths.



In Tenths.

62.

Extended — in Octaves.

63.

IN CONTRARY MOTION.

From the Octave.

64.

From the Third.

65.

From the Sixth.

66.

From the Tenth.

67.

Extended—in Contrary Motion—From the Octave.

68.

From the Third.

69.

From the Sixth.

70.

From the Tenth.

71.

BROKEN SCALE IN THIRDS.

With the Right Hand.

72.

With the Left Hand.

73.



With both Hands.



Scale—With both Hands.

75.

Extended—With both Hands.

76.

In Contrary Motion.

77.

Extended—In Contrary Motion.

78.

Broken Thirds—with the right Hand.

79.

3 1 2 + 3 1 2 +

With the Left Hand.

80.

3 1 2 + 3 1 2 +



With both Hands.



Exercise 24, measures 1-2. Treble and bass staves. 7/8 time signature. Fingerings: + 2 1 3 + 2 1 3.

Exercise 24, measures 3-4. Treble and bass staves. 7/8 time signature.

Exercise 24, measures 5-6. Treble and bass staves. 7/8 time signature.

Exercise 24, measures 7-8. Treble and bass staves. 7/8 time signature.

Scale - in broken Thirds.

Exercise 82, measures 1-2. Treble and bass staves. Common time signature. Fingerings: + 2 3 1 2 + 3 1 2 +.

Exercise 83, measures 1-2. Treble and bass staves. Common time signature. Fingerings: + 2 3 1 2 + 3 1 2 +.

In Contrary Motion.

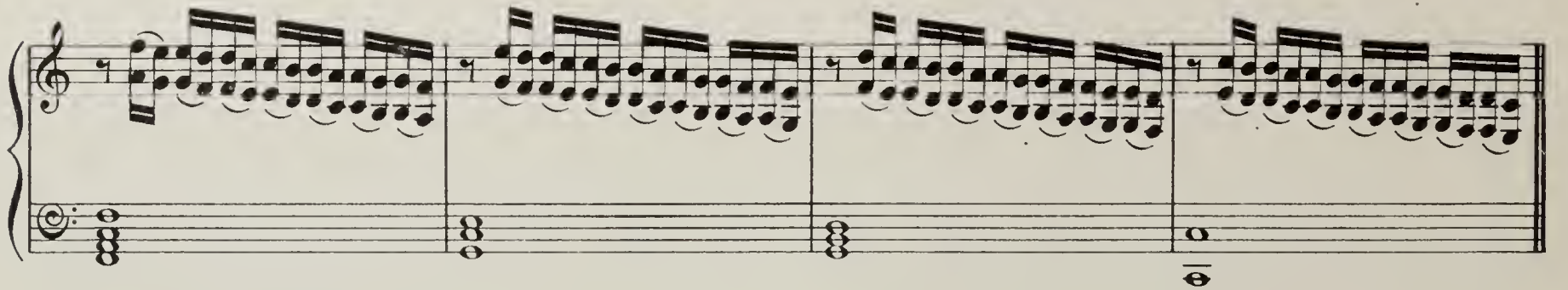
84.

Extended - In Contrary Motion.

85.

BROKEN SCALE IN SIXTHS.
With the Right Hand.

86.



With the Left Hand.



With both Hands.

88.

Scale in Sixths—With both Hands.

89.

Extended—With both Hands.

90.

In Contrary Motion.

91.

92.

BROKEN SIXTHS.
With the Right hand.

93.

The page contains six systems of musical notation for harp, each consisting of a treble staff and a bass staff. The exercises are as follows:

- System 1:** Treble staff has three measures of ascending sixteenth-note runs. Bass staff has whole notes: G, C, and G.
- System 2:** Treble staff has three measures of ascending sixteenth-note runs. Bass staff has whole notes: G, C, and G.
- System 3:** Treble staff has two measures of ascending sixteenth-note runs with fingerings (1, 2, 3, 1, 2, 3) and accents. Bass staff has chords: G-C-E and G-C-E.
- System 4:** Treble staff has two measures of ascending sixteenth-note runs. Bass staff has chords: G-C-E and G-C-E.
- System 5:** Treble staff has two measures of ascending sixteenth-note runs. Bass staff has chords: G-C-E and G-C-E.
- System 6:** Treble staff has two measures of ascending sixteenth-note runs. Bass staff has chords: G-C-E and G-C-E.

With the Left Hand.

94.

The musical score consists of six systems, each with two measures. The notation is for the left hand of a harp, using a single staff with a C-clef and a key signature of one flat (B-flat). The time signature is common time (C). The exercises are characterized by rapid, ascending and descending runs of eighth and sixteenth notes, often spanning multiple octaves. Slurs are used to indicate phrases or runs. The first system (measures 94-95) begins with a treble clef and a key signature change to one flat. The subsequent systems (measures 96-99) continue the technical exercises with varying melodic and rhythmic patterns.



With both Hands.



This section of the musical score consists of five systems of music, each with two staves (treble and bass clef). The music is written in a key with one flat (B-flat) and a common time signature (C). The notation features a continuous pattern of broken sixths, with notes beamed together in groups of four. Above the first system, there are fingering instructions: '8' above the first measure, '+ 2 1 3 + 2 1 3' above the second measure, and '+ 2 1 3 + 2 1 3' above the third measure. The pattern continues across the five systems, with the final measure of the fifth system ending with a double bar line and repeat dots.

Scale in broken Sixths—With both Hands.

This section of the musical score consists of two systems of music, each with two staves (treble and bass clef). The music is written in a key with one flat (B-flat) and a common time signature (C). The notation features a scale in broken sixths, with notes beamed together in groups of four. Above the first measure of the first system, there are fingering instructions: '+ 2' above the first measure, '1' above the second measure, and '+ 2' above the third measure. The pattern continues across the two systems, with the final measure of the second system ending with a double bar line and repeat dots.

Extended Scale in broken Sixths—With both Hands.

98.

8.

8.

In Contrary Motion.

99.

100.

ARPEGGIOS.

101.

Exercise 101 consists of two systems of music. The first system has a treble clef staff with a C-clef and a bass clef staff with an F-clef, both in common time (C). The treble staff begins with a triplet of eighth notes (3 2 1 +) followed by a series of arpeggiated chords. The bass staff also begins with a triplet of eighth notes (3 2 1 +) and follows with arpeggiated chords. The second system continues the arpeggiated pattern in both hands, ending with a double bar line.

102.

Exercise 102 consists of two systems of music. The first system has a treble clef staff with a C-clef and a bass clef staff with an F-clef, both in common time (C). The treble staff begins with a triplet of eighth notes (+ 1 2 3) followed by a series of arpeggiated chords. The bass staff also begins with a triplet of eighth notes (+ 1 2 3) and follows with arpeggiated chords. The second system continues the arpeggiated pattern in both hands, ending with a double bar line.

103.

Exercise 103 consists of two systems of music. The first system has a treble clef staff with a C-clef and a bass clef staff with an F-clef, both in common time (C). The treble staff begins with a triplet of eighth notes (3 2 1 + 1 2) followed by a series of arpeggiated chords. The bass staff also begins with a triplet of eighth notes (3 2 1 + 1 2) and follows with arpeggiated chords. The second system continues the arpeggiated pattern in both hands, ending with a double bar line.

104.

Exercise 104 consists of three measures. The first measure contains two triplets in both the treble and bass staves. The subsequent two measures continue with a steady eighth-note pattern in both hands. The piece concludes with a repeat sign and a final whole note in each staff.

Measures 4 through 6 of exercise 104. The pattern of eighth notes continues in both staves. The exercise ends with a repeat sign and a final whole note in each staff.

105.

Exercise 105 begins with sixteenth-note triplets in both staves for the first measure. Measures 2 and 3 continue with eighth-note patterns. The exercise concludes with a repeat sign and a final whole note in each staff.

Measures 4 through 6 of exercise 105. The eighth-note patterns continue in both staves. The exercise ends with a repeat sign and a final whole note in each staff.

106.

Exercise 106 starts with sixteenth-note triplets in both staves for the first measure. Measures 2 and 3 continue with eighth-note patterns. The exercise concludes with a repeat sign and a final whole note in each staff.

Measures 4 through 6 of exercise 106. The eighth-note patterns continue in both staves. The exercise ends with a repeat sign and a final whole note in each staff.

With both Hands alternately.



ARPEGGIO, with both Hands, in Octaves.

109.

3 2 1 + 3 2 1 + 3

+ 3

In Octaves.

110.

3 2 1 + 3 2 1 + 3

+ 3

In Tenths.

111.

This musical exercise is written for the harp in C major, 2/4 time. It consists of three systems of two staves each. The first system includes fingerings: the right hand starts with a triplet of 3, 2, 1, followed by a +3 2 1 +3 pattern, and then two triplets of 3. The left hand starts with a triplet of 3, 2, 1, followed by a +3 2 1 +3 pattern, and then two triplets of 3. The exercise features continuous sixteenth-note runs in both hands, with the right hand moving in ascending and descending patterns and the left hand providing a steady accompaniment.

In Tenths.

112.

This musical exercise is written for the harp in C major, 2/4 time. It consists of three systems of two staves each. The exercise features continuous sixteenth-note runs in both hands, with the right hand moving in ascending and descending patterns and the left hand providing a steady accompaniment. The piece concludes with a final double bar line and repeat signs on the right side of the third system.

Extended Arpeggio— In Octaves.

113.

The musical score consists of six systems of two staves each, written in treble and bass clefs with a common time signature 'C'. The music is a technical exercise for the harp, featuring extended arpeggios in octaves. The first system is marked with the number '113.' and includes a '3' at the end of the first staff. The second and third systems also feature a '3' at the beginning of the first staff. The fourth, fifth, and sixth systems each have an '8' above a dotted line spanning the first three measures of the first staff. The sixth system concludes with a double bar line and a '2' below the second staff.

3

3

3

8

8

8

2

In Tenths.

114.

The musical score is for a harp exercise, numbered 114. It is titled "In Tenths." and consists of six systems of two staves each. The first system includes fingerings: + 3 2 1 + 3 in the right hand and 3 2 1 in the left hand. Subsequent systems feature an "8" with a dotted line, indicating an octave shift. The music is written in treble and bass clefs with a common time signature.

This image shows a page of musical notation, likely for a piano piece. It consists of six systems of staves. Each system has a treble staff and a bass staff, connected by a brace on the left. The notation includes various note values, primarily eighth and sixteenth notes, often beamed together. There are also slurs, repeat signs, and other musical symbols. The page is numbered '8' in the top right corner. The notation is in black ink on a white background.

Extended Arpeggio, —with both Hands alternately.

115

This musical score consists of six systems of two staves each, representing the right and left hands of a harp. The exercise is titled 'Extended Arpeggio, —with both Hands alternately.' and is numbered 115. The notation is in common time (C) and features a series of arpeggiated chords. The first system (measures 115-116) includes fingerings '3 2 1' and '3 2 1' with a '+' sign. The subsequent systems (measures 117-124) show a continuous sequence of arpeggiated figures. The exercise concludes with an '8' and a dotted line, indicating an eighth-note pattern.

This page contains six systems of musical notation for harp, each consisting of a grand staff (treble and bass clefs). The notation is highly technical, featuring complex arpeggiated patterns and slurs. The first five systems show continuous, flowing patterns of eighth and sixteenth notes, often grouped in beams and slurs. The sixth system concludes with a final measure containing a treble clef, a bass clef, and a common time signature (C), indicating the end of the exercise.

ARPEGGIO.

In Octaves.

116.

Musical score for exercise 116, 'ARPEGGIO. In Octaves.' The exercise is in 2/4 time and consists of two systems of two staves each. The first system includes fingering and breath marks (plus signs) above the notes. The melody is played in the right hand, and the bass line is in the left hand, an octave below. The exercise features a series of ascending and descending arpeggiated chords.

In Tenths.

117.

Musical score for exercise 117, 'In Tenths.' The exercise is in 2/4 time and consists of two systems of two staves each. The melody is played in the right hand, and the bass line is in the left hand, a tenth below. The exercise features a series of ascending and descending arpeggiated chords.

In contrary motion— from the Third.

118.

Musical score for exercise 118, 'In contrary motion— from the Third.' The exercise is in 2/4 time and consists of two systems of two staves each. The melody is played in the right hand, and the bass line is in the left hand, a third below. The exercise features a series of ascending and descending arpeggiated chords.

In Octaves.

119.

Exercise 119 is a technical exercise for the harp in 6/8 time, consisting of two systems of two staves each. The first system includes fingerings (3, 2, 1, 2, 1, 2, 1, 2) and accents (+) on the first and third notes of the first staff. The exercise features rapid octave runs in both hands, with the right hand playing a series of eighth notes and the left hand playing a corresponding octave line. The second system continues the pattern, ending with a repeat sign and a final measure.

In Tenths.

120.

Exercise 120 is a technical exercise for the harp in 6/8 time, consisting of two systems of two staves each. The exercise features rapid tenth intervals in both hands, with the right hand playing a series of eighth notes and the left hand playing a corresponding tenth line. The second system continues the pattern, ending with a repeat sign and a final measure.

In contrary motion— from the Third.

121.

Exercise 121 is a technical exercise for the harp in 6/8 time, consisting of two systems of two staves each. The exercise features rapid contrary motion in both hands, starting from the third finger. The right hand plays a series of eighth notes, while the left hand plays a corresponding line. The second system continues the pattern, ending with a repeat sign and a final measure.

Arpeggio— With the Right Hand.

122.

With the Left Hand.

123.

With both Hands— In Octaves.

124.

In Tenths.

125.

Arpeggio— With both hands alternately.

126.

Extended arpeggio— With the Right hand only.

127.

With the left hand only.

128.

This musical score for exercise 128 is written for the left hand in 6/4 time. It consists of three systems of staves. Each system has a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature of 6/4. The bass clef staff contains the main melodic line, which is a continuous eighth-note scale. The first system includes fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3) and accents (+) over the first, third, and fifth notes of the first three measures. The second system continues the scale. The third system concludes the exercise with a final chord in the right hand.

With both hands—In Octaves.

129.

This musical score for exercise 129 is written for both hands in octaves in 6/4 time. It consists of three systems of staves. Each system has a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature of 6/4. The bass clef staff contains the main melodic line, which is a continuous eighth-note scale. The first system includes fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3) and accents (+) over the first, third, and fifth notes of the first three measures. The second system continues the scale. The third system concludes the exercise with a final chord in the right hand.

In Tenths.

130.

Exercise 130, 'In Tenths', is a technical exercise for the harp. It is written for two staves (treble and bass clef) and consists of three systems. The first system includes fingerings (3, 2, 1) and accents (+). The second and third systems continue the melodic and harmonic patterns with various articulations and slurs.

With both hands alternately.

131.

Exercise 131, 'With both hands alternately', is a technical exercise for the harp. It is written for two staves (treble and bass clef) and consists of three systems. The first system is explicitly labeled 'R. H.' and 'L. H.' with fingerings. The second and third systems continue the exercise with alternating hand patterns indicated by slurs and repeat signs.

ARPEGGIOS ON THE DOMINANT SEVENTH.

and its inversions.

In Octaves.

132.

3 2 1 + 3 2 1 + 1 2 3 + 1 2

In Sixths.

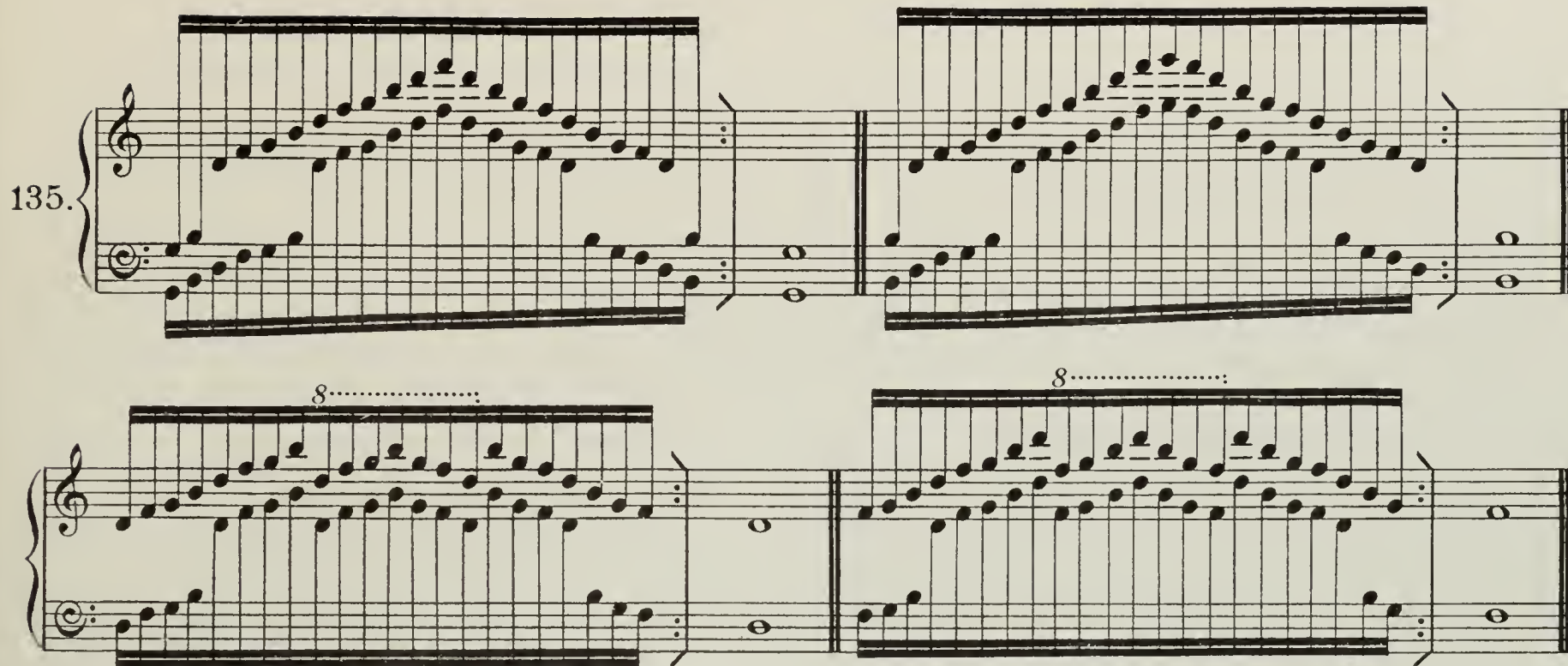
133.

In Tenths.

134.

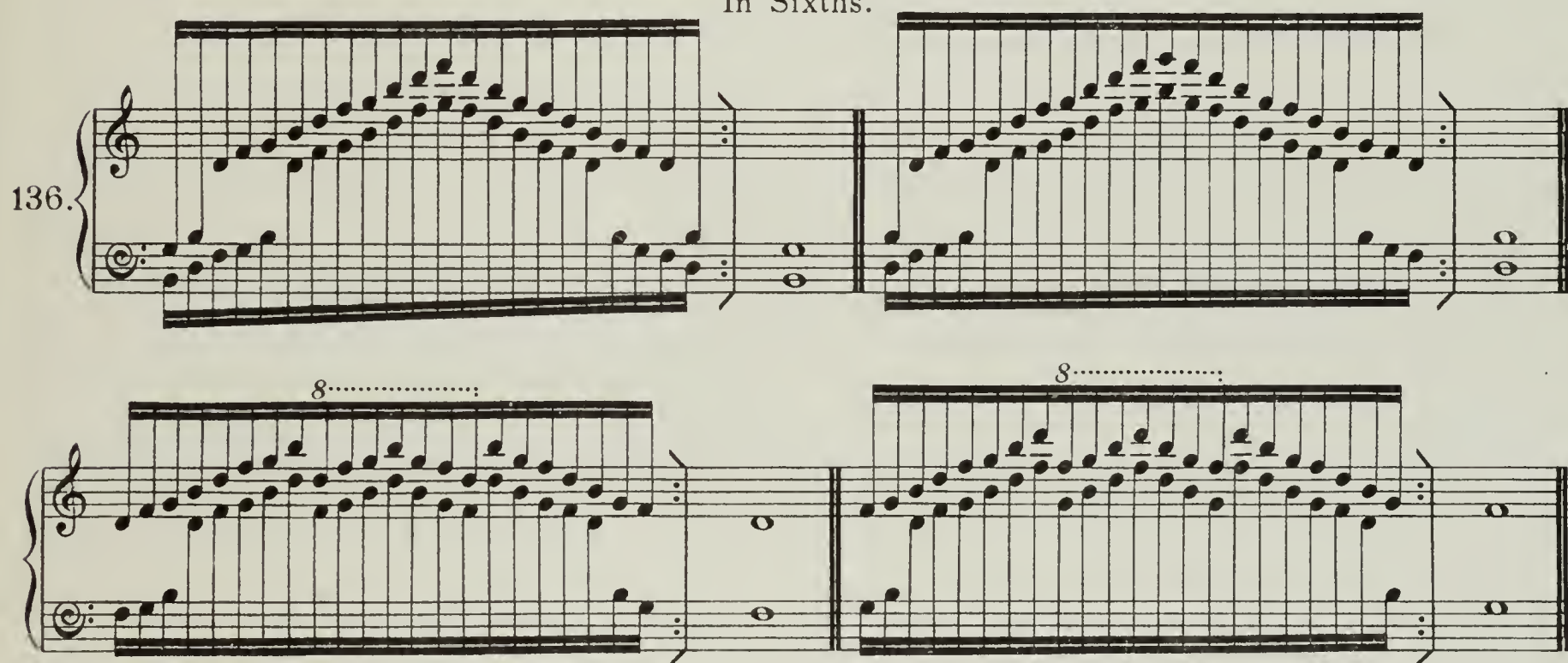
Extended— In Octaves.

135.



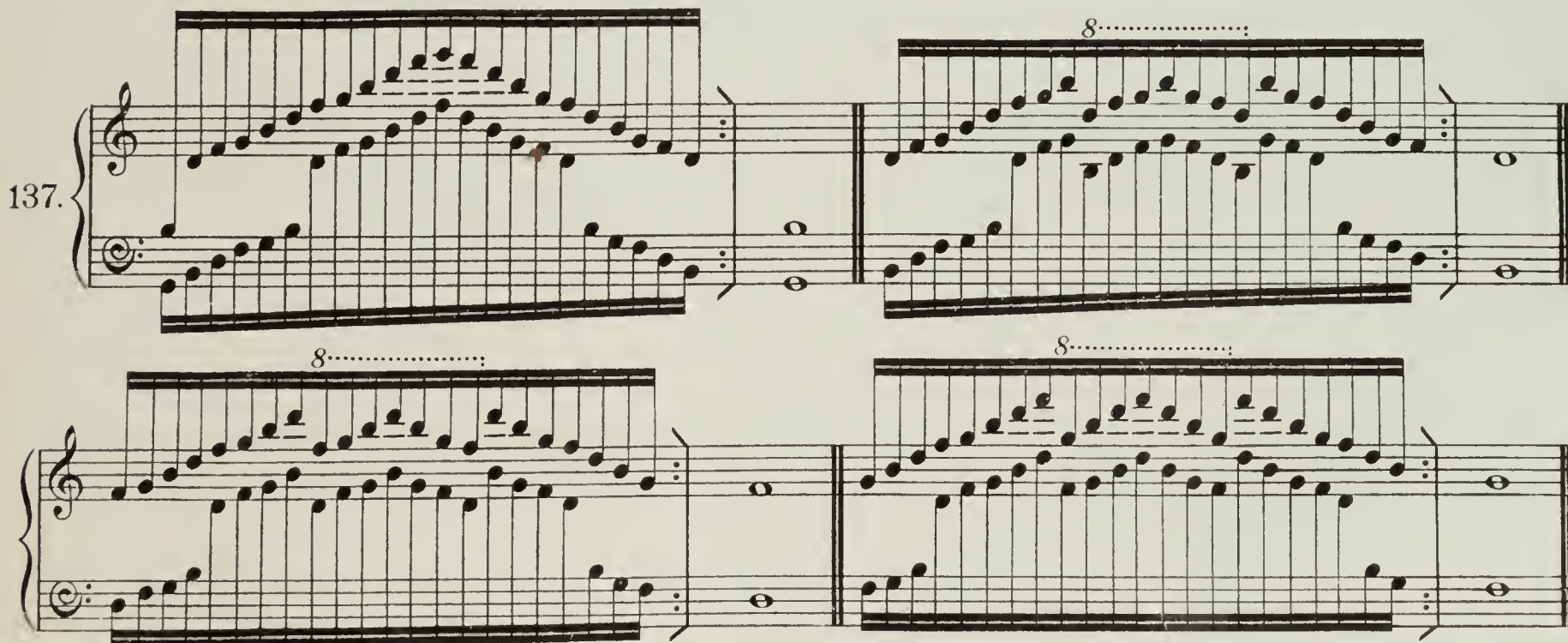
In Sixths.

136.



In Tenths.

137.



IN CONTRARY MOTION.

From the Second.

138.



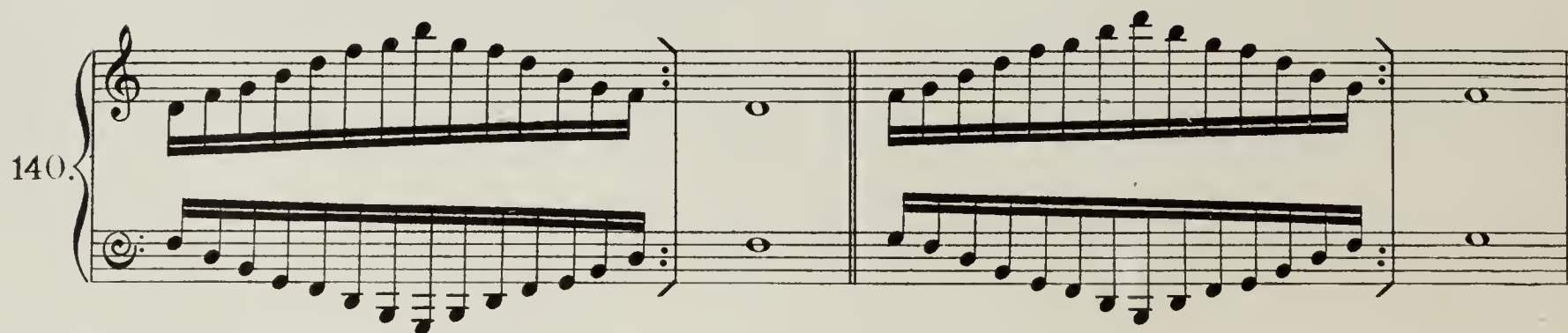
From the Fourth.

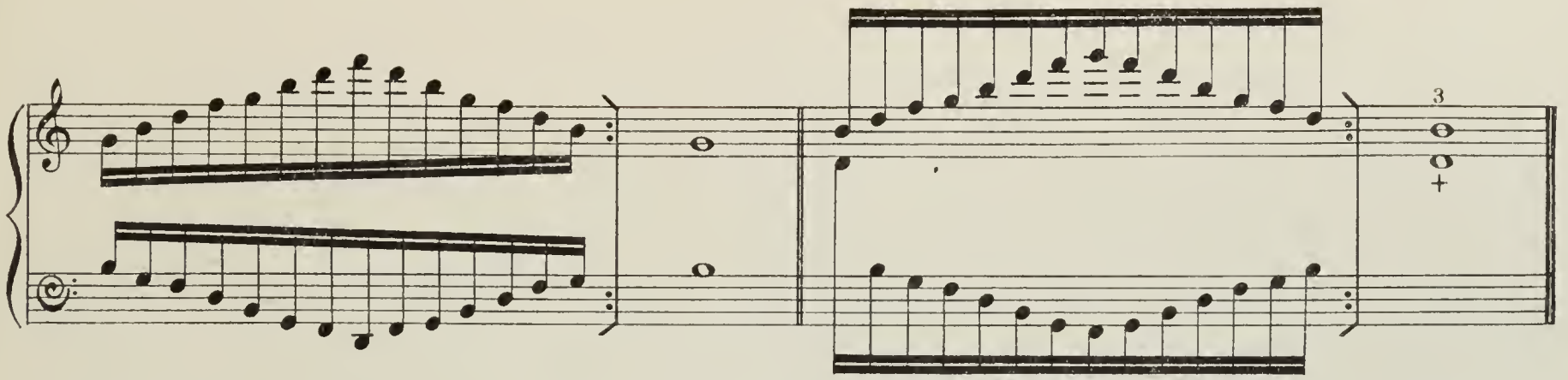
139.



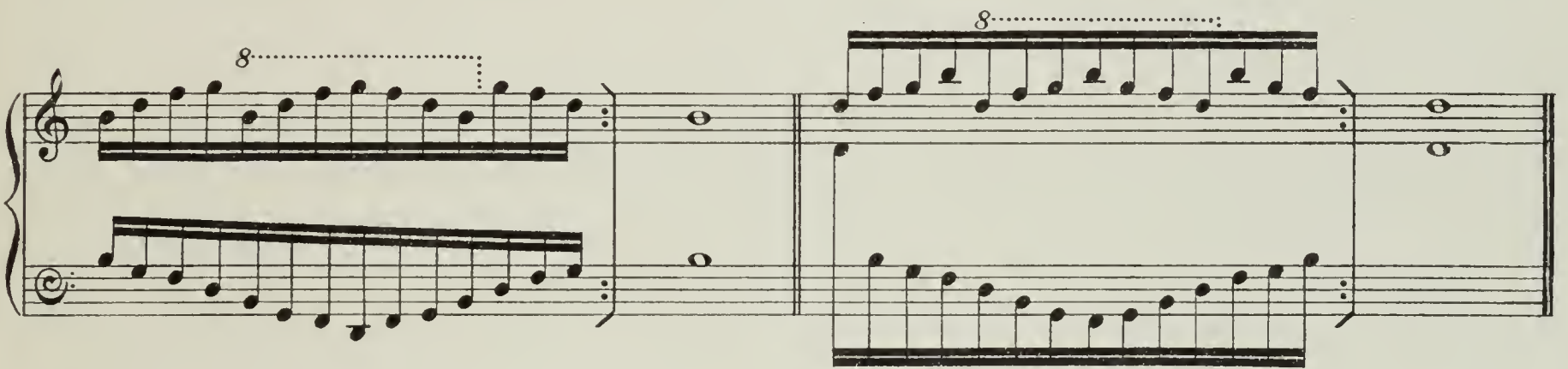
From the Sixth.

140.

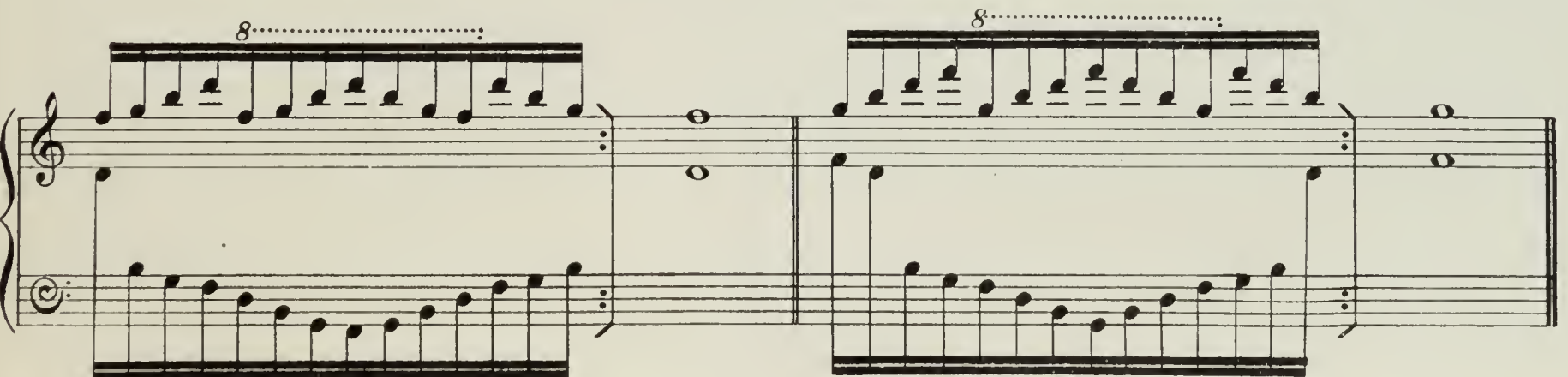




From the Octave.



From the Tenth.



Arpeggio with both hands— In Octaves.

143.

8

8

8

In Tenths.

144.

Technical Exercises for the Harp. John Thomas.

With both Hands — Alternately.

145.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system is marked with the number 145. Each system contains two measures. The first measure of each system features a series of eighth-note chords in the right hand, arched together, with a corresponding eighth-note accompaniment in the left hand. The second measure of each system features a similar pattern, but with the roles of the hands reversed: the left hand plays the arched eighth-note chords, and the right hand provides the accompaniment. This alternating pattern continues throughout the five systems, creating a complex technical exercise for the harpist.



*ARPEGGIOS ON THE DIMINISHED SEVENTH.
and its inversions.
In Octaves.

146.

In Sixths.

147.

In Tenths.

148.

* Please observe the B \flat in the Signature and fix the Pedal.
Technical Exercises for the Harp. John Thomas.

Extended—In Octaves.

149.

The first system of exercise 149 consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two flats (B-flat and E-flat). The music features a continuous eighth-note scale in the right hand, while the left hand plays a corresponding eighth-note scale an octave below. The system is divided into two measures by a double bar line, each ending with a repeat sign.

The second system of exercise 149 continues the eighth-note scale exercise from the first system, maintaining the same key signature and rhythmic pattern across two measures.

In Sixths.

150.

The first system of exercise 150 consists of two staves in the same key signature as exercise 149. The right hand plays a continuous eighth-note scale, and the left hand plays a corresponding eighth-note scale in sixths below the right hand. The system is divided into two measures by a double bar line, each ending with a repeat sign.

The second system of exercise 150 continues the eighth-note scale exercise in sixths from the first system, maintaining the same key signature and rhythmic pattern across two measures.

In Tenths.

151.

The first system of exercise 151 consists of two staves in the same key signature. The right hand plays a continuous eighth-note scale, and the left hand plays a corresponding eighth-note scale in tenths below the right hand. The system is divided into two measures by a double bar line, each ending with a repeat sign.

The second system of exercise 151 continues the eighth-note scale exercise in tenths from the first system, maintaining the same key signature and rhythmic pattern across two measures.

IN CONTRARY MOTION.

From the Second.

152.

From the Fourth.

153.

From the Sixth.

154.

From the Octave.

155.

From the Tenth.

156.

Arpeggio in Octaves.

157.

The musical score consists of five systems of two staves each, representing a grand staff. The key signature is one flat (B-flat) and the time signature is common time (C). The exercise is an arpeggio in octaves, featuring a continuous sequence of eighth-note chords. The right hand plays the upper octave of the arpeggio, while the left hand plays the lower octave. The pattern is consistent across all five systems, with each system containing four measures. The notation includes various articulation marks and slurs to indicate the flow of the arpeggio.

In Tenths.

158.

This musical score is for a technical exercise for the harp, numbered 158 and titled 'In Tenths'. It is written for a single harp, using a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The exercise consists of five systems of music, each containing four measures. The notation is characterized by rapid, continuous sixteenth-note passages in both the treble and bass staves, often with beamed sixteenth notes. The exercise is designed to develop technical skill and finger dexterity, specifically focusing on intervals of a tenth.

With both hands alternately.

159.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The exercise is marked '159.' at the beginning of the first system. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beamed pairs or triplets. Slurs are used extensively to indicate phrasing across measures. The exercise is designed to be played with both hands alternately, as indicated by the instruction at the top of the page.



BROKEN ARPEGGIOS.

160.

Exercise 160 consists of four measures of broken arpeggios in C major, common time. The first measure includes fingering: 3 1 2 + for the right hand and 3 1 2 + for the left hand. The pattern is a continuous eighth-note arpeggio across the keyboard.

Measures 5 through 8 of exercise 160, continuing the broken arpeggio pattern. The final measure ends with a double bar line and repeat dots.

161.

Exercise 161 consists of four measures of broken arpeggios in C major, common time. The first measure includes fingering: + 2 1 3 for the right hand and + 2 1 3 for the left hand. The pattern is a continuous eighth-note arpeggio across the keyboard.

Measures 5 through 8 of exercise 161, continuing the broken arpeggio pattern. The final measure ends with a double bar line and repeat dots.

162.

Exercise 162 consists of four measures of broken arpeggios in C major, common time. The first measure includes complex fingering: 3 1 2 + 2 1 for the right hand and 3 1 2 + 2 1 for the left hand. The pattern is a continuous eighth-note arpeggio across the keyboard.

Measures 5 through 8 of exercise 162, continuing the broken arpeggio pattern. The final measure ends with a double bar line and repeat dots.

163.



164.



165.



166.

Exercise 166, measures 1-4. The piece is in common time (C). The right hand plays a sequence of eighth-note triplets ascending and then descending. The left hand plays a sequence of eighth-note triplets ascending and then descending, mirroring the right hand. Fingering for the right hand is indicated as 3 1 2+.

Exercise 166, measures 5-8. Continuation of the eighth-note triplet exercise.

Exercise 166, measures 9-12. Continuation of the eighth-note triplet exercise, ending with a double bar line.

167.

Exercise 167, measures 1-4. The piece is in common time (C). The right hand plays a sequence of eighth-note triplets ascending and then descending. The left hand plays a sequence of eighth-note triplets ascending and then descending, mirroring the right hand. Fingering for the right hand is indicated as +2 1 3.

Exercise 167, measures 5-8. Continuation of the eighth-note triplet exercise.

Exercise 167, measures 9-12. Continuation of the eighth-note triplet exercise, ending with a double bar line.

Arpeggio—In Octaves.

168.

Exercise 168 is a piece for harp in common time (C). It consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The music is written in a treble and bass clef. The right hand plays a series of eighth notes in a descending arpeggio pattern, while the left hand plays a series of eighth notes in an ascending arpeggio pattern. The exercise concludes with a double bar line and a repeat sign.

169.

Exercise 169 is a piece for harp in common time (C). It consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The music is written in a treble and bass clef. The right hand plays a series of eighth notes in a descending arpeggio pattern, while the left hand plays a series of eighth notes in an ascending arpeggio pattern. The exercise concludes with a double bar line and a repeat sign.

In Tenths.

170.

Musical score for exercise 170, consisting of three systems of grand staves. Each system has a treble and bass clef. The music is in common time (C) and consists of continuous sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, all in tenths intervals. The first system has four measures, the second has four measures, and the third has four measures ending with a double bar line and repeat signs.

In Tenths.

171.

Musical score for exercise 171, consisting of three systems of grand staves. Each system has a treble and bass clef. The music is in common time (C) and consists of continuous sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, all in tenths intervals. The first system has four measures, the second has four measures, and the third has four measures ending with a double bar line and repeat signs. The second and third systems have a dotted line with an '8' above the right hand staff in the first measure of each system, indicating an eighth-note pattern.

Extended Arpeggio — In Octaves.

172.

3 1 2 + 3 1 2

3 1 2 + 3 1 2 +

3

8

8

8

2

In Tenths.

173.

This musical score is for exercise 173, titled 'In Tenths'. It is written for harp in common time (C). The exercise consists of six systems of two staves each. The first system includes fingerings: a triplet of 3, 1, 2 in the right hand and a triplet of 3, 1, 2, +3 in the left hand. The exercise features continuous eighth-note patterns in both hands, with the right hand often playing a higher register than the left. A dotted line with the number '8' above it spans the first four measures of each system, indicating an eight-measure phrase. The final system concludes with a double bar line and a final chord marked with a '+' sign.

Extended Arpeggio — with both hands alternately.

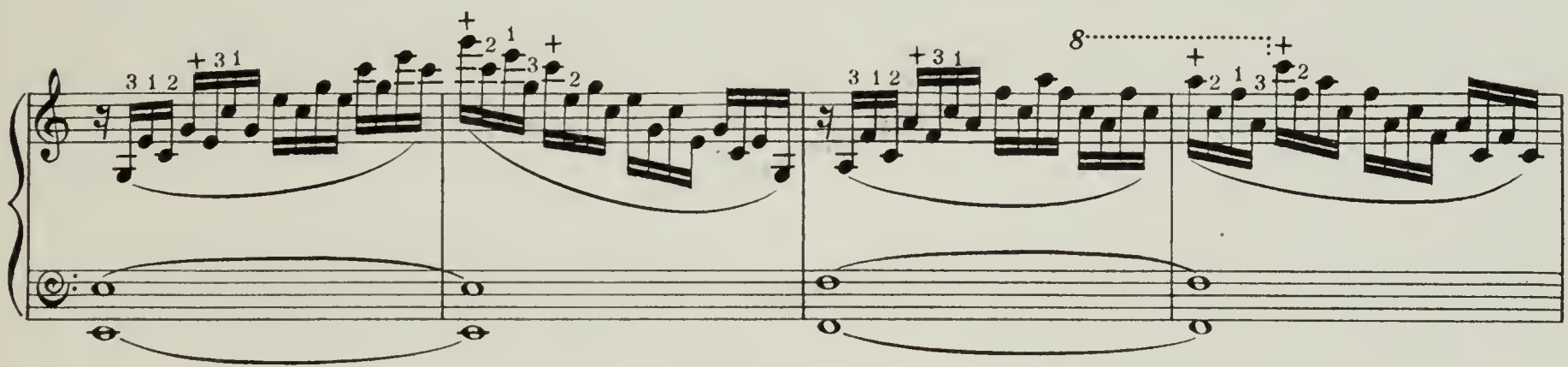
174.

The musical score consists of five systems of two staves each, representing the left and right hands of a harp. The notation is in common time (C). Each system contains a series of arpeggiated chords, with large curved lines indicating the extent of the arpeggios across multiple staves. The exercise is designed to be played alternately with both hands. The first system is marked with the number 174. The second system continues the pattern. The third system includes a measure marked with an '8' and a dotted line, indicating an eighth-note pattern. The fourth system also includes a measure marked with an '8' and a dotted line. The fifth system includes two measures marked with an '8' and a dotted line, indicating eighth-note patterns.

The image displays six systems of musical notation, each consisting of a grand staff (treble and bass clefs joined by a brace). The notation is for harp technical exercises, featuring complex rhythmic patterns and articulation. Each system contains two measures. The first measure of each system shows a series of eighth notes, often grouped with a dotted line and the number '8' above them, indicating an eighth-note pattern. The second measure shows a series of eighth notes, often grouped with a dotted line and the number '8' above them, indicating an eighth-note pattern. The notation is written in a style typical of 19th-century musical manuscripts, with clear staff lines, clefs, and note heads. The exercises are designed to develop technical skills on the harp, such as finger dexterity and rhythmic precision.



Arpeggio — with the right hand.



With the Left Hand.

176.

With both Hands — in Octaves.

177.

In Tenths.

178.

This musical exercise is written for piano in C major, 6/8 time. It consists of three systems of two staves each. The first system includes fingerings (1-2-3, 3-1-2, etc.) and accents. The second and third systems feature slurs and a '6' marking at the end of the third system. The exercise focuses on playing intervals of a tenth.

Arpeggio — With the right Hand only.

179.

This musical exercise is written for piano in C major, 6/8 time. It consists of three systems of two staves each. The right hand plays arpeggiated chords, while the left hand provides a simple harmonic accompaniment. Fingerings and accents are indicated for the right hand. The exercise is designed to be played with the right hand only.

With the Left Hand only.

180.

With both Hands in Octaves.

181.

In Tenths.

182.

Exercise 182, titled "In Tenths," is a technical exercise for the harp in 6/4 time. It consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The second system changes to a bass clef and a key signature of one flat (Bb). The third system returns to a treble clef and a key signature of one sharp. The exercise features complex rhythmic patterns, including eighth and sixteenth notes, and is heavily annotated with fingerings (1, 2, 3) and accents (+). Rehearsal marks (8) are placed above the first and third systems. The piece concludes with a final cadence in the treble clef.

With both hands alternately.

183.

Exercise 183, titled "With both hands alternately," is a technical exercise for the harp in 6/4 time. It consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The second system changes to a bass clef and a key signature of one flat (Bb). The third system returns to a treble clef and a key signature of one sharp. The exercise features complex rhythmic patterns, including eighth and sixteenth notes, and is heavily annotated with fingerings (1, 2, 3) and accents (+). Rehearsal marks (8) are placed above the first and third systems. The piece concludes with a final cadence in the treble clef.

CHORDS.

184.

The musical score for exercise 184 consists of two staves, treble and bass, joined by a brace on the left. The key signature is one flat (B-flat) and the time signature is common time (C). The piece begins with a forte (*f*) dynamic marking. The first staff contains a series of chords: a B-flat major triad (Bb, D, F) in the first measure, a B-flat major triad (Bb, D, F) in the second measure, a B-flat major triad (Bb, D, F) in the third measure, a B-flat major triad (Bb, D, F) in the fourth measure, a B-flat major triad (Bb, D, F) in the fifth measure, a B-flat major triad (Bb, D, F) in the sixth measure, and a B-flat major triad (Bb, D, F) in the seventh measure. The second staff contains a series of chords: a B-flat major triad (Bb, D, F) in the first measure, a B-flat major triad (Bb, D, F) in the second measure, a B-flat major triad (Bb, D, F) in the third measure, a B-flat major triad (Bb, D, F) in the fourth measure, a B-flat major triad (Bb, D, F) in the fifth measure, a B-flat major triad (Bb, D, F) in the sixth measure, and a B-flat major triad (Bb, D, F) in the seventh measure. The piece concludes with a double bar line.

185.

Handwritten musical score for exercise 185, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a forte 'f' dynamic. The score consists of 12 measures, with a repeat sign at the end of the 11th measure. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

186.

The musical score for exercise 186 is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat) and the time signature is common time (C). The piece begins with a treble staff containing a series of chords and single notes, while the bass staff contains a series of chords. The music is divided into measures by vertical bar lines. A repeat sign (double bar line with dots) appears at the end of the piece.

With the Right Hand.

187.

Musical score for exercise 187, featuring a treble and bass staff with a 6/4 time signature. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece is divided into three measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is on the left, featuring a treble and bass staff. The voice part is on the right, featuring a single staff. The music is in 3/4 time and G major. The piano part has a melody in the treble staff and a bass line in the bass staff. The voice part has a melody in a single staff. The score is divided into four measures. The first measure shows the piano introduction. The second measure shows the voice entering with the first line of the song. The third measure shows the piano accompaniment. The fourth measure shows the voice continuing the melody. The score is written in a traditional musical notation style with a key signature of one sharp (F#) and a time signature of 3/4.

With the Left Hand.

188.

With both Hands.

189.

With both Hands alternately.

190.

Extended.

191.

This musical exercise is written for harp in 6/4 time. It consists of three systems of two staves each. The first system is marked with a brace and the number 191. The notation features a variety of chords and single notes, with some measures containing multiple beamed notes. The exercise concludes with a final chord in the third system.

SYNCOBATONS.

192.

This musical exercise is written for harp in common time (C). It consists of three systems of two staves each. The notation is characterized by frequent syncopation, indicated by dotted lines and eighth notes. The exercise is marked with a brace and the number 192. The notation includes a variety of chords and single notes, with some measures containing multiple beamed notes. The exercise concludes with a final chord in the third system.



Largo.

Extended Chords.



SONS HARMONIQUES.

HARMONIC SOUNDS.

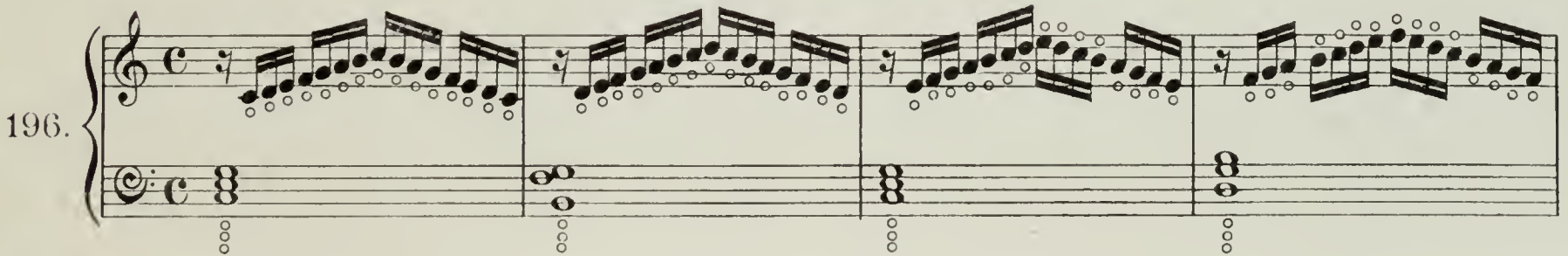
Scale in the Treble.



Scale in the Bass.



With the Right Hand.



With the Left Hand.

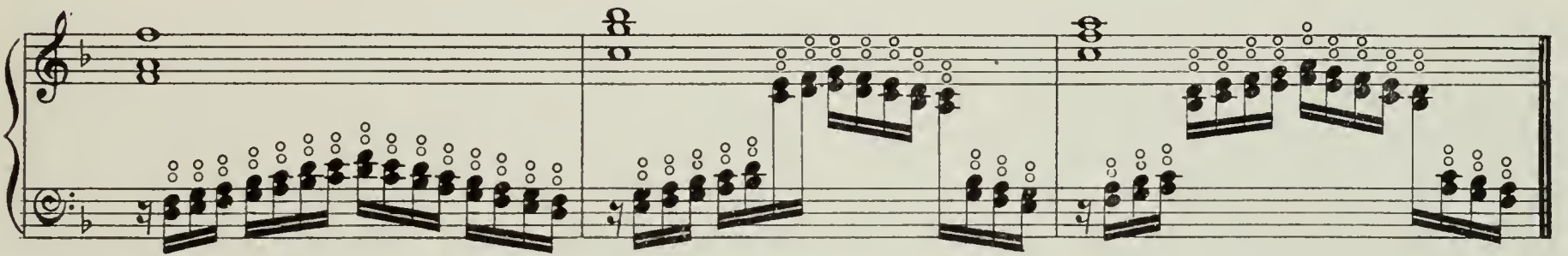
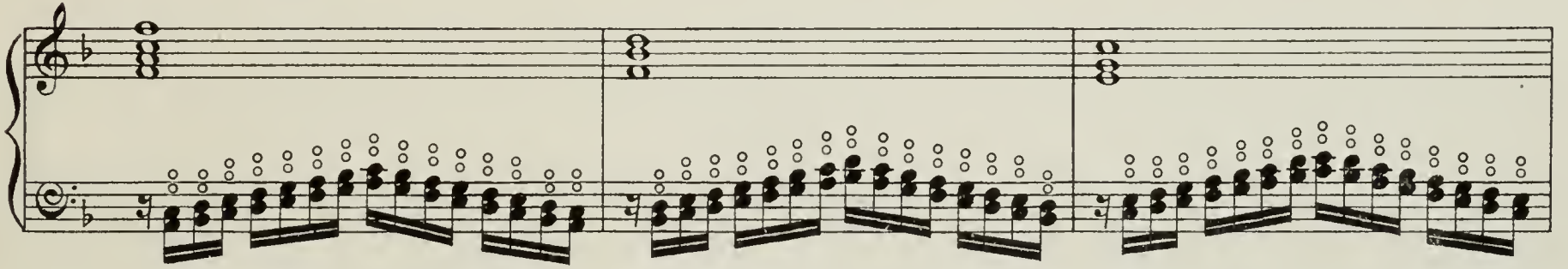
197.

With both Hands.

198.

In Thirds—With the Left Hand.

199. (B \flat)



With both Hands.

200.



With both Hands alternately.

201. (B \flat)



With both Hands alternately— A Fifth apart.

202.



An Octave apart.

203.



204.

With both Hands alternately.

205.

SONS ÉTOUFFÉS.

STIFLED SOUNDS.

Scale in the Treble.

206.

Scale in the Bass.

207.

Scale— with the right Hand.

208.

When, in descending, the Notes are played by the second finger, they are stopped by the first finger.

With the Left Hand.

209.

First system of musical notation for harp, featuring treble and bass staves with various rhythmic patterns and fingerings.

Second system of musical notation for harp, continuing the technical exercise with ascending and descending scales.

Third system of musical notation for harp, showing more complex rhythmic patterns and fingerings.

With both Hands — in Octaves.

210.

Fourth system of musical notation for harp, labeled 210, featuring octaves for both hands with fingerings 1 and 2.

Fifth system of musical notation for harp, continuing the octave exercise with ascending and descending lines.

Sixth system of musical notation for harp, concluding the octave exercise with rapid ascending and descending passages.

In Thirds— with the right Hand.

211.

Exercise 211 is a technical exercise for the right hand, consisting of four systems of two staves each. The first system shows a treble staff with ascending eighth-note triplets and a bass staff with whole notes. The second system continues the triplet pattern. The third system introduces a '2' under the first note of the triplet. The fourth system continues with the '2' and ends with an asterisk. Fingering numbers 1, 2, and 8 are indicated above the notes.

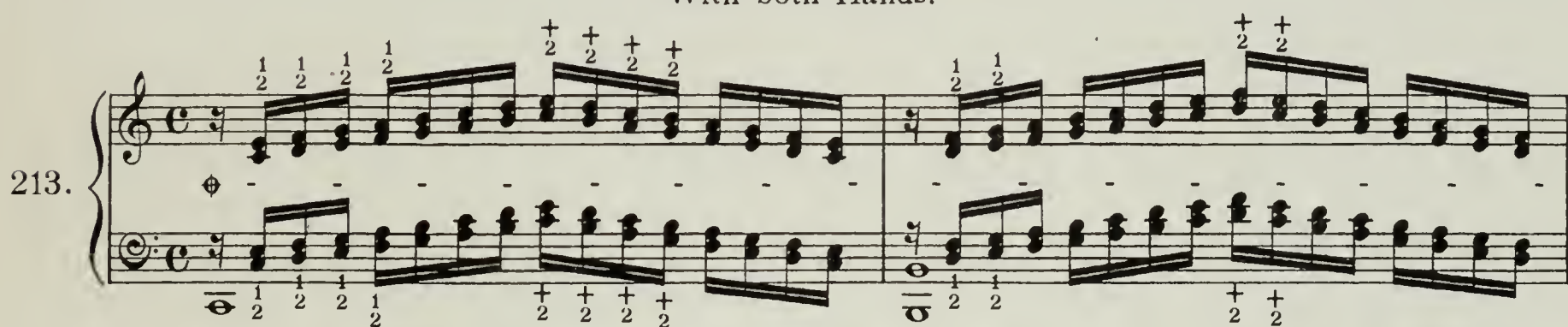
With the Left Hand.

212.

Exercise 212 is a technical exercise for the left hand, consisting of two systems of two staves each. The first system shows a treble staff with chords and a bass staff with ascending eighth-note triplets. The second system continues the triplet pattern. Fingering numbers 1, 1, 1, 2 and 2, 2, 2 are indicated above the notes.



With both Hands.



THE SHAKE.

Preparatory Exercise, with the accent on the principal Note.

214.

The image displays a musical score for exercise 214, consisting of six systems of staves. Each system includes a piano (piano) staff and a violin (violin) staff. The piano staves are marked with a treble clef and a common time signature (C). The violin staves are marked with a treble clef and a common time signature (C). The score is written in a single system, with the piano and violin parts playing in unison. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The score is divided into six systems, each containing a piano and a violin staff. The first system is marked with a treble clef and a common time signature (C). The second system is marked with a treble clef and a common time signature (C). The third system is marked with a treble clef and a common time signature (C). The fourth system is marked with a treble clef and a common time signature (C). The fifth system is marked with a treble clef and a common time signature (C). The sixth system is marked with a treble clef and a common time signature (C). The score is written in a single system, with the piano and violin parts playing in unison. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The score is divided into six systems, each containing a piano and a violin staff. The first system is marked with a treble clef and a common time signature (C). The second system is marked with a treble clef and a common time signature (C). The third system is marked with a treble clef and a common time signature (C). The fourth system is marked with a treble clef and a common time signature (C). The fifth system is marked with a treble clef and a common time signature (C). The sixth system is marked with a treble clef and a common time signature (C).

First system of musical notation for harp, featuring two staves. Each staff has a series of notes with fingerings (1, 2, 3) and accents (+) above them. The pattern of fingerings and accents is consistent across both staves.

Second system of musical notation for harp, featuring two staves. Each staff has a series of notes with fingerings (1, 2, 3) and accents (+) above them. The pattern of fingerings and accents is consistent across both staves.

Third system of musical notation for harp, featuring two staves. Each staff has a series of notes with fingerings (1, 2, 3) and accents (+) above them. The pattern of fingerings and accents is consistent across both staves.

Fourth system of musical notation for harp, featuring two staves. Each staff contains continuous sixteenth-note runs, with a repeat sign at the end of the first staff.

Fifth system of musical notation for harp, featuring two staves. Each staff contains continuous sixteenth-note runs, with a repeat sign at the end of the first staff.

Sixth system of musical notation for harp, featuring two staves. Each staff has a series of notes with fingerings (1, 2, 3) and accents (+) above them. The pattern of fingerings and accents is consistent across both staves. The system concludes with a triplet of notes on each staff, marked with a '3' and a slur.

Shake— with the accent on the principal Note.

With the Right Hand.

215.

With the Left Hand.

216.

With the accent on the subsidiary Note.

217.

A musical score for the song "The Rose Tree". It consists of two systems of music. The first system has two staves: the top staff is a treble clef with a melody of eighth notes, and the bottom staff is a treble clef with a melody of eighth notes. The second system also has two staves: the top staff is a treble clef with a melody of eighth notes, and the bottom staff is a treble clef with a melody of eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both using a G-clef. The melody is written in a single line on the treble staff, with the bass staff providing a simple harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, with some rests. The lyrics are written below the notes. The score ends with a double bar line and a repeat sign.

[illegible]

2 3 + 2 1 3 + 2
2 3 + 1 + 2 + 1

2 3 + 2 1 3 + 2
2 3 + 1 + 2 + 1

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. Both staves feature a key signature of one flat (B-flat) and a common time signature (C). The music is written in a style that includes many beamed eighth and sixteenth notes, suggesting a fast tempo. Above the first measure of each staff, there are two lines of rhythmic notation: '2 3 + 2 1 3 + 2' and '2 3 + 1 + 2 + 1'. The score is divided into two systems by a vertical line. The first system contains four measures, and the second system contains four measures. The piece concludes with a double bar line and a repeat sign (two dots in a circle) at the end of the second system.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef and a key signature of one flat (B-flat). The music is written in a simple, folk-like style with a repeating melody. The score is divided into two systems by a vertical line. The first system contains the first two lines of music, and the second system contains the next two lines. The music is written in a simple, folk-like style with a repeating melody. The score is divided into two systems by a vertical line. The first system contains the first two lines of music, and the second system contains the next two lines. The music is written in a simple, folk-like style with a repeating melody.

[illegible]

With the accent on the subsidiary Note.

With the Right Hand.

218.

219.

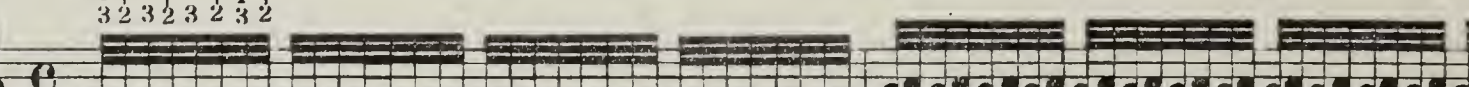
With the Left Hand.

219.

With the Left Hand.

Shake in Thirds — Preparatory Exercise.

With the accent on the principal Note.

220.  Musical score for exercise 220. It consists of two staves, treble and bass, with a common time signature 'C'. The treble staff has a key signature of one sharp (F#). The music is written in a complex, dense style with many beamed notes. Above the treble staff, there are fingerings: 1+1+1+1+ and 3 2 3 2 3 2. Above the bass staff, there are fingerings: 1+1+ and 3 2 3 2. A double bar line is present in the middle of the exercise. To the right of the double bar line, there is an asterisk (*) above the bass staff. The exercise is numbered 220. on the left.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a grand staff bracket on the left. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The music consists of two measures, each with a repeat sign. The melody is a simple, repetitive tune. The bass staff accompaniment consists of a steady eighth-note pattern. The score is printed on a single page with a decorative border.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the voice, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is for the piano accompaniment, featuring a grand staff (treble and bass clefs) and a key signature of one sharp. The accompaniment consists of a steady, rhythmic pattern of eighth notes. The score is divided into two measures by a vertical line.

* In ascending to the new position, the third finger is to be fixed in advance.

This page of musical notation is for a piano piece, featuring six systems of staves. The notation is complex, with many beamed notes and rests, indicating a fast and technically demanding piece. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The notation includes many beamed notes and rests, indicating a fast and technically demanding piece. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The notation includes many beamed notes and rests, indicating a fast and technically demanding piece.

* In descending to the next position, the thumb is to be fixed in advance.

Skake in Thirds — With the accent on the principal Note.

With the Right Hand.

221.

With the Left Hand.

222.

With the accent on the subsidiary Note.

223.

The page contains five systems of musical notation for harp, each consisting of two staves. The notation is highly technical, featuring complex fingerings and technical exercises. The first system has a treble and bass staff with a brace. The second system has a treble and bass staff with a brace. The third system has a treble and bass staff with a brace. The fourth system has a treble and bass staff with a brace. The fifth system has a treble and bass staff with a brace. The notation includes various fingerings and technical exercises, such as triplets and sixteenth notes. The page is numbered 99 in the top right corner.

Technical Exercises for the Harp. John Thomas.

Shake with the accent on the subsidiary Note.

With the Right Hand.

224.

With the Left Hand.

225.

Shake in Sixths — Preparatory Exercise.

With the accent on the principal Note.

226.

The page contains five systems of musical notation for harp technical exercises. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The exercises are composed of rapid, repetitive patterns of eighth and sixteenth notes. Some systems include fingering numbers (1, 2, 3) and breath marks (+) above the notes. The notation is dense and covers a wide range of the harp's compass.

System 1: Treble staff has a breath mark (+) above the first measure. Bass staff has a breath mark (+) above the first measure.

System 2: Treble staff has fingering numbers 1, 2, 3, 2, 3, 2 above the first measure. Bass staff has fingering numbers 1, 2, 3, 2, 3, 2 above the first measure.

System 3: Treble staff has a breath mark (+) above the first measure. Bass staff has a breath mark (+) above the first measure.

System 4: Treble staff has a breath mark (+) above the first measure. Bass staff has a breath mark (+) above the first measure.

System 5: Treble staff has a breath mark (+) above the first measure. Bass staff has a breath mark (+) above the first measure.

Shake in Sixths — with the accent on the principal Note.

With the Right Hand.

227.

Exercise 227 for the right hand consists of a single staff with a treble clef and common time. It contains a sequence of sixths with trills. Fingerings are indicated above the notes: 1+1+ (3 2 3 2) for the first trill, 1+ (3 2) for the second, 1+ (3 2) for the third, 1+ (3 2) for the fourth, and 1 (3) for the fifth. Trills are marked with 'tr'.

With the Left Hand.

228.

Exercise 228 for the left hand consists of a single staff with a bass clef and common time. It contains a sequence of sixths with trills. Fingerings are indicated below the notes: 1+1+ (3 2 3 2) for the first trill, 1+ (3 2) for the second, 1+ (3 2) for the third, and 1 (3) for the fourth. Trills are marked with 'tr'. An '8' with a dotted line indicates an octave shift.

With the accent on the subsidiary Note.

229.

Exercise 229 consists of three systems of musical notation for both hands. Each system has a grand staff (treble and bass clefs) and common time. The first system shows a series of sixths with trills. Fingerings are indicated: +1+1 (2 3 2 3) for the first trill, 1 (3) for the second, and +1 (2 3) for the third. Trills are marked with 'tr'. The second and third systems continue the exercise with similar patterns. The final measure of the third system has a '+2' above the treble staff and a '+2' below the bass staff.

Shake in Sixths — with the accent on the subsidiary Note.

With the Right Hand.

230.

With the Left Hand.

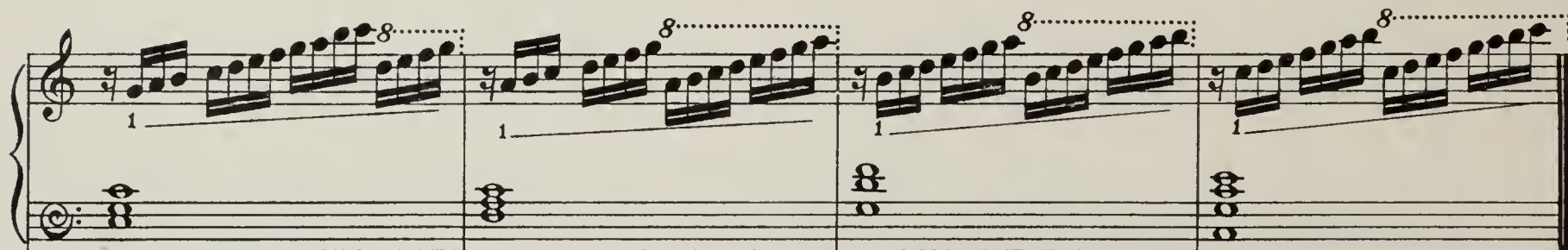
231.

THE SLIDE.

(GLISSANDO-SDRUCCIOLANDO.)

In Single Notes — With the Right Hand.

232.



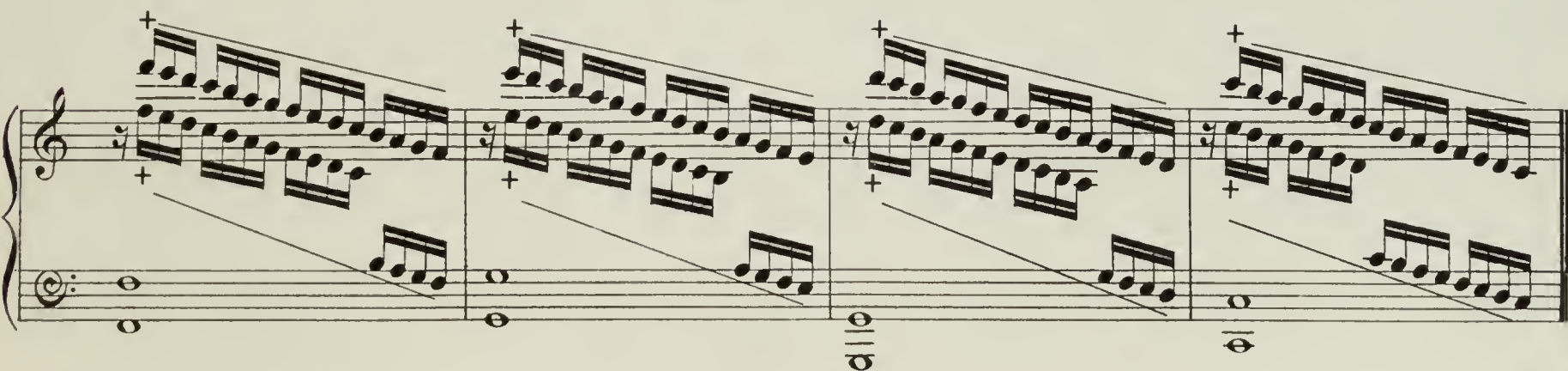
With the Left Hand.

233.





With both Hands.



In Thirds— with the Right Hand.

235.

N.B.— In order to attain facility in playing descending Slides in Thirds, Sixths and Octaves, it is necessary to practise the following exercise previously; as the rapidity will depend upon the execution of the lower notes by the first, second and third fingers.

236.

In Thirds — with the Right Hand.

237.

With the Left Hand.

238.

Exercise, preparatory to the Thirds.
With the Left Hand.

239.

240.

241.

Broken Thirds — with the right Hand.

242.



With the Left Hand.



With both Hands.

244. *With both Hands.*

1 + + 1 2 + + 1 2 + + 1

8

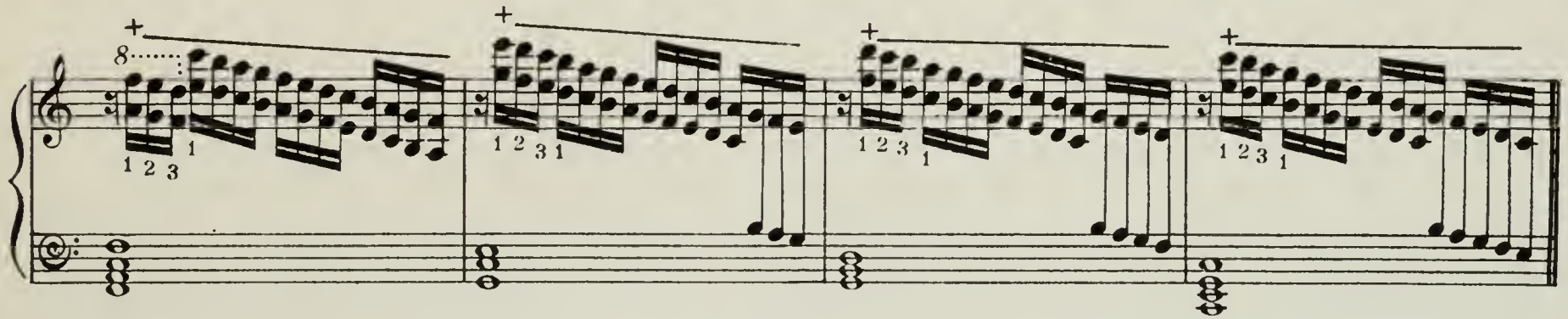
8

8

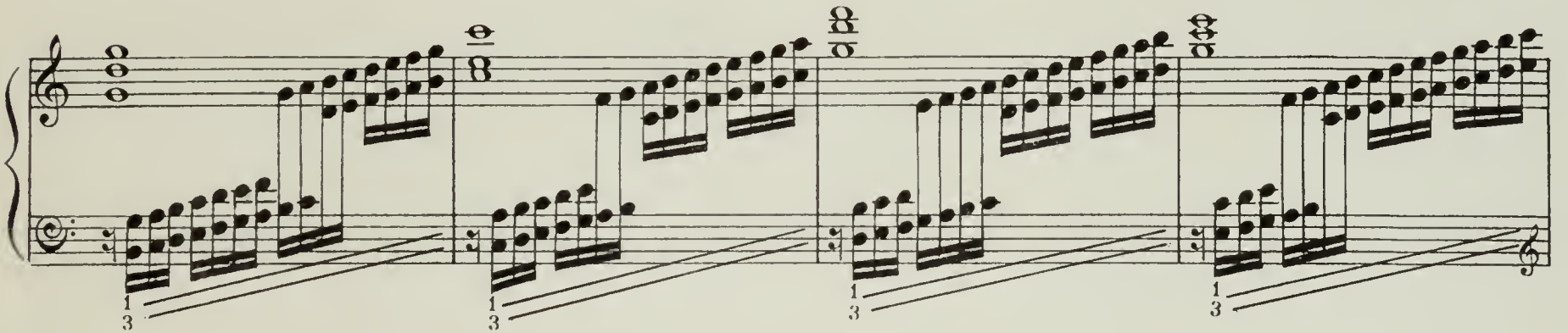
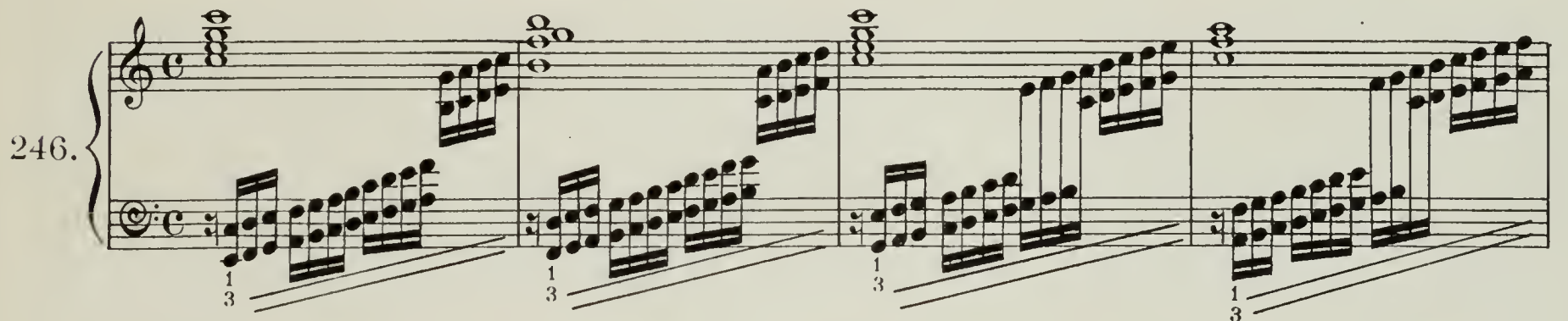
8

In Sixths — with the Right Hand.

[illegible]



With the Left Hand.

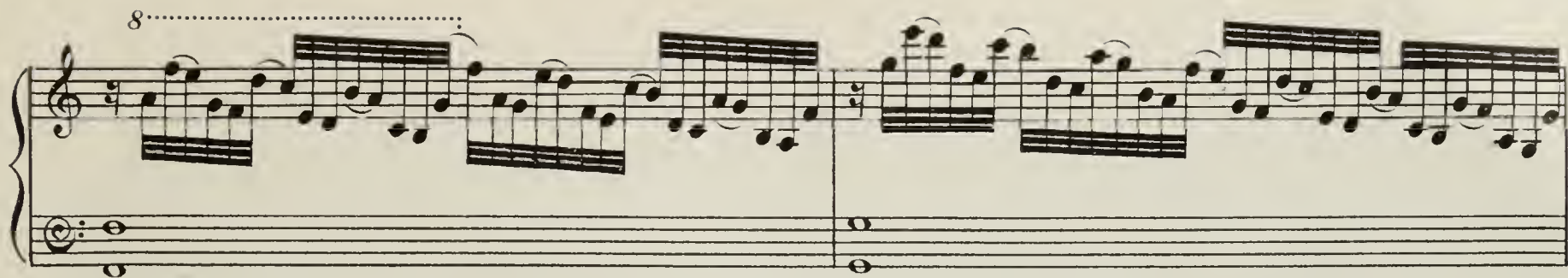


With both Hands.

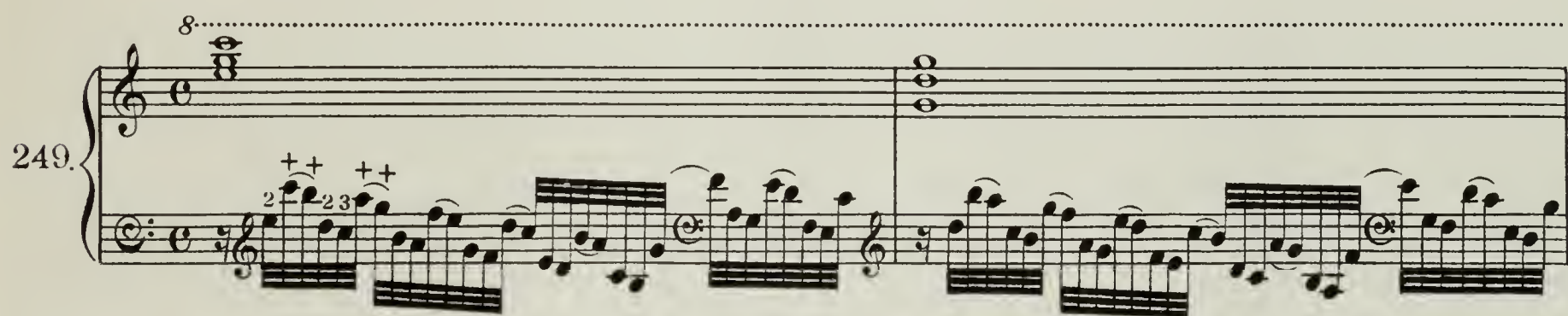
247.

Broken Sixths — with the Right Hand.

248.



With the Left Hand.



In both Hands.

250.

This musical exercise consists of four systems of two staves each. The first system includes fingerings '2', '23', and '23' with '+' signs above them, and an '8' with a dotted line indicating an octave. The subsequent systems continue with similar rhythmic patterns and octave markings. The exercise is written in a treble and bass clef with a key signature of one flat.

In Octaves — with the Right Hand.

251.

This musical exercise consists of two systems of two staves each. The first system includes fingerings '1 2 3 1 2 3 1' and '1 2 3 1' with '+' signs above them, and an '8' with a dotted line indicating an octave. The second system continues with similar patterns and octave markings. The exercise is written in a treble and bass clef with a key signature of one flat.

With the Left Hand.

252.

With both Hands.

253.

Broken Octaves—With the Right Hand.

254.

8

8

8

8

With the Left Hand.

255.

8

8

Two systems of musical notation for harp, each with a grand staff (treble and bass clef). The first system shows a sequence of eighth notes in the right hand and a sequence of eighth notes in the left hand, with a dotted line and the number 8 above the right hand staff. The second system continues the sequence with similar notation.

With both Hands— a Tenth apart.

Four systems of musical notation for harp, each with a grand staff. The first system is labeled "256." on the left. The notation shows complex rhythmic patterns with eighth and sixteenth notes, often beamed together, and includes fingerings (e.g., 3, 2, 3) and accents. Dotted lines with the number 8 are present above the right hand staves in the first three systems.

ENHARMONIC SCALES

And their Synonyms in all Keys.

Fingered in the same manner as the Diatonic Scale.

257. (F \flat - B \sharp)

This musical exercise is for the enharmonic scale from F \flat to B \sharp . It is written for piano in common time (C). The score consists of two staves. The right hand plays a series of ascending eighth notes, while the left hand plays a series of descending eighth notes. The notes are beamed in groups of three. Fingerings are indicated by numbers 1, 2, and 3, with some notes marked with a '+' sign. The exercise is divided into four measures.

Glissando

This section of exercise 257 is a glissando. It features a single melodic line on the right staff, which is a continuous slide from the first note to the last. The left staff is empty. The glissando is marked with a '1' at the beginning and an '8' at the end, indicating the range of the slide. The exercise is divided into four measures.

258. (C \flat - F \flat)

This musical exercise is for the enharmonic scale from C \flat to F \flat . It is written for piano in common time (C). The score consists of two staves. The right hand plays a series of ascending eighth notes, while the left hand plays a series of descending eighth notes. The notes are beamed in groups of three. Fingerings are indicated by numbers 1, 2, and 3, with some notes marked with a '+' sign. The exercise is divided into four measures.

Glissando

This section of exercise 258 is a glissando. It features a single melodic line on the right staff, which is a continuous slide from the first note to the last. The left staff is empty. The glissando is marked with a '1' at the beginning and an '8' at the end, indicating the range of the slide. The exercise is divided into four measures.

259. (G \flat - C \flat)

This musical exercise is for the enharmonic scale from G \flat to C \flat . It is written for piano in common time (C). The score consists of two staves. The right hand plays a series of ascending eighth notes, while the left hand plays a series of descending eighth notes. The notes are beamed in groups of three. Fingerings are indicated by numbers 1, 2, and 3, with some notes marked with a '+' sign. The exercise is divided into four measures.

Glissando

This section of exercise 259 is a glissando. It features a single melodic line on the right staff, which is a continuous slide from the first note to the last. The left staff is empty. The glissando is marked with a '1' at the beginning and an '8' at the end, indicating the range of the slide. The exercise is divided into four measures.

(D \flat - F \flat - G \flat)

260.

Glissando

8

(F \flat - A \flat - C \flat - D \flat)

261.

Glissando

8

(C \flat - E \flat - G \flat - A \flat)

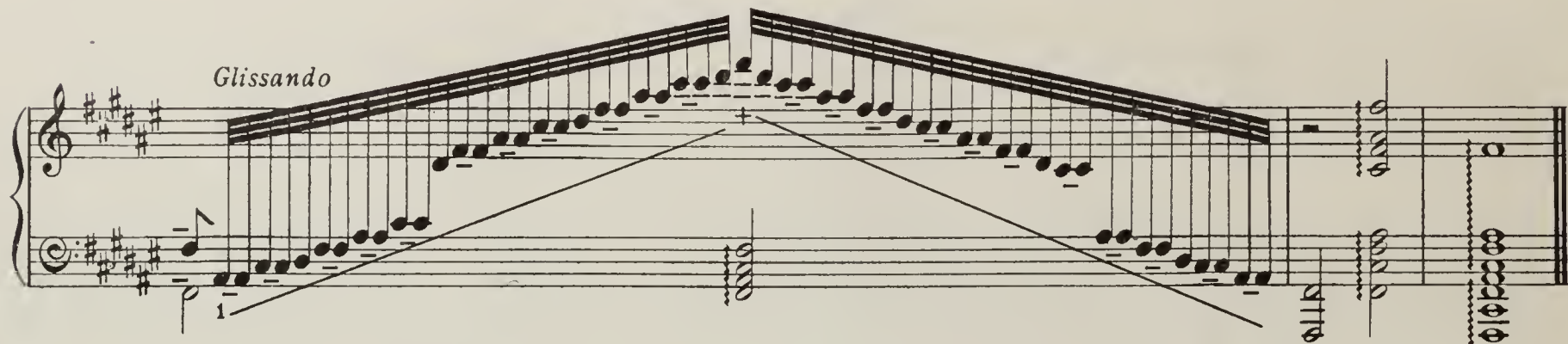
262.

Glissando

8

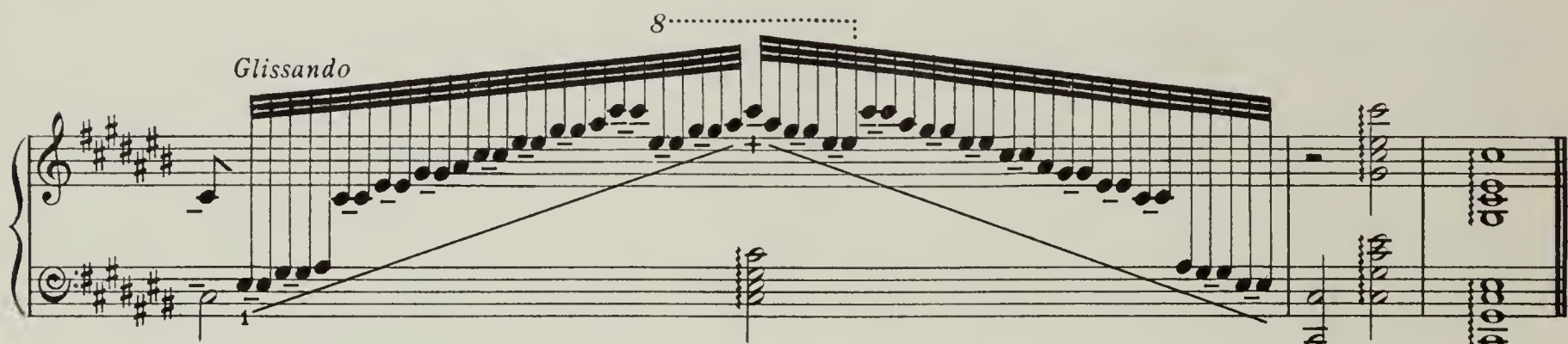
(Gb_Bb_Db_Eb)

263.

*Glissando*

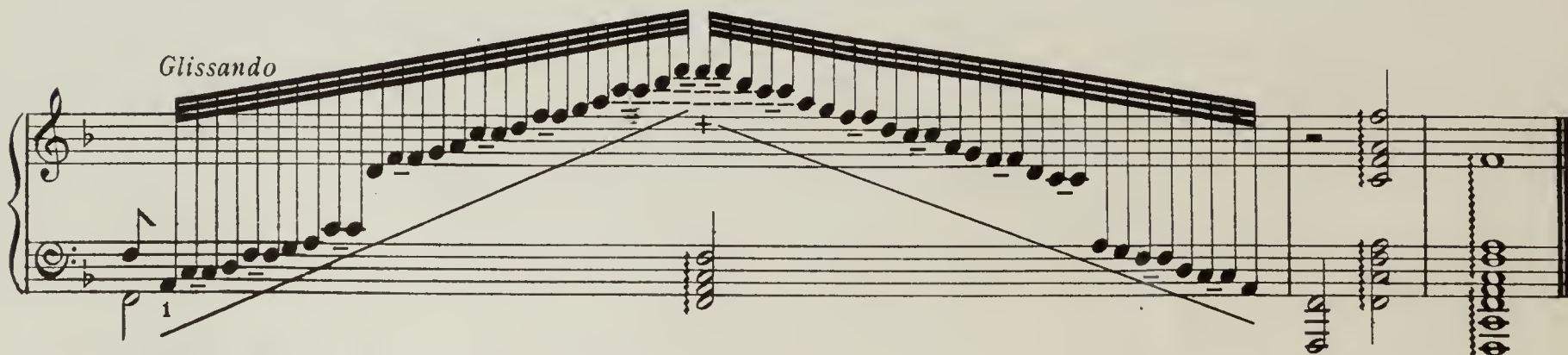
(Db_Fb_Ab_Bb)

264.

*Glissando*

(B#_E#)

265.

*Glissando*

(E# - A#)

266.

Glissando

8.....

(A# - D#)

267.

Glissando

8.....

(B# - D# - G#)

268.

Glissando

8.....

269. (E# - G# - C#)

Glissando

270. (A# - C# - F#)

Glissando

271. (D# - F# - B)

Glissando

ENHARMONIC ARPEGGIOS

123

And their Synonyms.

Dominant Sevenths.

272. (F \flat - A \flat - C \flat)

Glissando

(C \sharp - A \sharp)

273. (C \flat - E \flat - G \flat)

Glissando

(G \sharp - E \sharp)

274. (G \flat - B \flat - D \flat)

Glissando

(B \sharp - D \sharp)

(D \flat - F \sharp - A \flat)

276.

Glissando

1 2

8

(A \sharp - F \sharp)

(A \flat - C \flat - E \flat)

276.

Glissando

1 2

8

(E \sharp - C \sharp)

(B \sharp - D \sharp - F \sharp)

277.

Glissando

(F# - D \flat)

278.

(E# - G# - B \flat)

Glissando

(B \flat - G \flat)

279.

(A# - C# - E \flat)

Glissando

(E \flat - C \flat)

*DIMINISHED SEVENTHS

And their Synonyms.

(G \flat - A \sharp - C \sharp - E \flat)

280.

Glissando

Glissando

* Please observe the G \flat in the Signature.

Technical Exercises for the Harp. John Thomas.

The image displays four systems of musical notation for harp, each consisting of a grand staff (treble and bass clefs) and a single bass line. The notation is highly technical, featuring dense chordal textures, arpeggios, and various markings for fingerings and dynamics.

- System 1:** Features a complex texture with many notes. Fingerings 1, 2, and 3 are indicated above the treble staff. A dynamic marking of 8 is present. Chords are labeled as (Ab-Cb-Eb-Gb) and (D#).
- System 2:** Shows a more melodic line in the treble staff with a dynamic marking of 8. A chord is labeled as (F#-B#).
- System 3:** Features a complex texture with many notes. Fingerings 1, 2, and 3 are indicated above the treble staff. A dynamic marking of 8 is present. A chord is labeled as (F#-B#).
- System 4:** Features a complex texture with many notes. Fingerings 1, 2, and 3 are indicated above the treble staff. A dynamic marking of 8 is present. A chord is labeled as (F#-B#).

